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James Francis Cooke

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music magazine

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THE ETUDE
music magazine

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THURLOW LIEURANCE

The American Composer Who Has Revealed So Successfully The Beauty, Romance, and Tribal Lore In the Music of the North American INDIAN

THURLOW LIEURANCE was born at Oskaloosa, Iowa, March 21, 1878. He served as Chief Musician of the 22nd Kansas Infantry during the Spanish-American War and afterwards studied at the Cincinnati College of Music and with Herman Bellstedt. At great physical sacrifice he has recorded hundreds of aboriginal melodies, many of which are in the Smithsonian Institution and other museums. His harmonized transcriptions of these Indian melodies reveal fine musicianship and have brought him world-wide acclaim. Dr. Lieurance's numerous original compositions such as "Romance in A", "Pelice" (Waltz Song), "The Angelus", and others place him high in the ranks of American composers.

INDIAN SONGS

BY THE WATERS OF MINNE-TONKA (A Sioux Love Song)
High Voice (Original Concert Edition) Violin or Flute ad lib. (Range E—F-sharp) ..... .60
Low Voice (Original Concert Edition) Violin or Flute ad lib. (Range d-flat—E-flat) ..... .60
Orchestral Acc. to Low Key (G-flat) .. .50
High Voice (Re-tial Edition—Easier Piano Accompaniment) (Range F—g) .60
Low Voice (Re-tial Edition—Easier Piano Accompaniment) (Range d—E) .50
BY WEEPING WATERS (Range d-flat—D) ..... .50
DYING MOON POWER (c—E) ..... .40
FROM GHOST DANCE CANYON High Voice (Range g-sharp—F-sharp). .50
Low Voice (Range b—a) ..... .50
GHOST PIPES High Voice (Range d—g) ..... .50
Low Voice (b—E) ..... .50
HER BLANKET (From the Navajo) (Range d-sharp—C) ..... .35
HYMN TO THE SUN GOD (Range c—a-flat) ..... .50
INDIAN SPRING BIRD (Ski-lsh-lu-lp) High Voice (Range E—a) ..... .50
Medium High Voice (Range d—g) .... .50
Medium Voice (Range c—F) ..... .50
Low Voice (Range b—E) ..... .50
LOVE SONG (From the Red Willow Pueblos) (Range c—D) ..... .35
MY LARK, MY LOVE (Range E—F-sharp) ..... .35
MY SILVER THROATED FAWN (Sioux Love Song) (Range c—D) .. .40
NEENAH (Spirit Maiden) Flute or Violin ad lib. (Range d-flat—g-flat) .60
O'ER THE INDIAN CRADLE (Range E—a) ..... .40
RUE (Pueblo Love Song) High Voice—Violin or Flute Obbl. (Range E—g) ..... .50
Low Voice—Violin or Flute Obbl. (Range c—E-flat) ..... .50
SAD MOON OF FALLING LEAF High Voice (Range c—g) ..... .50
Low Voice (Range b-flat—F) ..... .50
SA-MA-WEE-NO (Little Sweetheart) (Memorizes Love Song) Violin Obbl. Medium Voice (Range F—F) ..... .50
THE SPIRIT OF WANNA High Voice (Range E—a) ..... .50
Low Voice (Range d—D) ..... .50
WASTE WALA KA KELO (I Love You So) Medium or Low Voice (Range d—D) ..... .50
THE WEAVER (The Blanket—Her Rosary) Medium or Low Voice (Range b-flat—E) ..... .40
WILD BIRD High Voice—Flute Obbl. (Range d—g) ..... .50
Low Voice (Range b—E) ..... .40
WI-UM (A Pueblo Lullaby) (Range d—E) ..... .50

The above represents only a partial list of the Indian Songs which Dr. Lieurance has transcribed and harmonized.

PIANO SOLO NUMBERS BASED ON INDIAN THEMES

AMERICAN INDIAN RHAPSODY (P. W. Orem) on Themes Suggested by Thurlow Lieurance (For Concert Pianists or Advanced Students—Gr. 8) 1.00
BY THE WATERS OF MINNE-TONKA—Transcription (Gr. 5) .... .40
Concert Edition (Gr. 6-7) ..... .60
Simplified (Piano Pupil's Ed.—Gr. 3) .. .35
BY THE WEEPING WATERS (Gr. 4) ..... .35
FROM AN INDIAN VILLAGE (Gr. 7) ..... .40
GHOST DANCE—Transcription by Isidor Philipp (Gr. 5½) ..... .50
INDIAN FLUTE CALL AND LOVE SONG (Gr. 4) ..... .35
TO A GHOST FLOWER (Se-ma-wee-no) (Gr. 4) ..... .25

VIOLIN AND PIANO NUMBERS ON INDIAN THEMES

BY THE WATERS OF MINNE-TONKA ..... .60
GHOST PIPES (Cello ad lib.) Arranged by Fred Cardin ..... .70
SIOUX INDIAN FANTASIE ..... .60

Chorus Directors are invited to send for a list of the Choral Arrangements of Indian Numbers by Thurlow Lieurance.

THEODORE PRESSER CO.
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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

FREDERICK S. CONVERSE

FREDERICK S. CONVERSE, a bright light in that brilliant constellation of American musicians of two and three decades ago, passed away on June 8th, aged sixty-eight. His "The Pipe of Desire", the first American opera presented by the Metropolitan Opera company was given March 18, 1910, with Alfred Hertz conducting, and with an all-American cast including Louise Homer, Riccardo Martin, Clarence Whitehill and Herbert Witherspoon. Mr. Converse was a native of Newton, Massachusetts and became one of America's most distinguished composers and teachers. In 1899 he was appointed teacher of harmony at the New England Conservatory of Music; from 1921 to 1930 was head of the theory department; and from 1930 till 1938, when he resigned, was dean of the school.

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, opened its thirteenth session on June 23 and will close August 18, with Dr. Joseph E. Maddy again at the helm. The faculty includes skilled teachers of all the orchestral instruments and in departments of musical theory.

MANUEL PONCE

MANUELPONCE, widely known Mexican composer, because of his so popular *Estrellita*, has had his *Perdi in Amor* sung at the Palacio de Bellas Artes (Palace of Fine Arts) of Mexico City. He was the teacher of the internationally known composer and conductor, Carlos Chavez; and his "Chapultepec Symphony" has been on a program of the Philadelphia Orchestra with Leopold Stokowski conducting.

THE CASAVANT SOCIETY of Montreal closed the activities of its third season with a festival concert in the Church of St. Andrew and St. Paul, in which ten leading organists of the city participated, five French and five English, with the programs in both languages to accommodate the residents of this bilingual community.

DR. FREDERICK A. STOCK, conductor of the Chicago Symphony Orchestra, was honored in the third week of May at a dinner by the Arts Club. A program of his works followed the dinner, in which Clair Dux sang a group of his songs, and Dr. Stock's "First Quartet" was played by the Philharmonic String Quartet.

GUY MAIER received on June 14th the degree of Doctor of Music, from the Sherwood School of Music of Chicago.

NEW GLASGOW, NOVA SCOTIA, has its *Evening News* with a weekly column (and a half) devoted to musical discussions and news, under the capable editing of Eric L. Armstrong. An example worthy of emulation by many of our newspapers outside the metropolitan centers.

AMERICAN OPERA SINGERS are expected to have unusual opportunities with the Metropolitan Opera Company, for the coming season, as European artists will find difficulty in leaving their native lands.

"THE PRODIGAL SON (A Sermon in Swing)", by Philadelphia's gifted composer, Robert Elmore, had its world première on May 27th, at the spring concert of the Girard Trust Company Glee Club, of Philadelphia, with Robert B. Reed conducting.

THE PENNSYLVANIA PHILHARMONIC ORCHESTRA SOCIETY of Philadelphia gave on May 10 its last concert of the season, with Luigi Carnevale conducting. The "Italian Symphony" of Mendelssohn was the chief orchestral number; and Emily Mickunas, coloratura soprano, won a vociferous encore for her interpretation of *Ah! fors'è lui* from Verdi's "La Traviata" and the "Mad Scene" from Donizetti's "Lucia di Lammermoor."

ROSA NEWMARCH

ROSA NEWMARCH, eminent musicologist and translator, died April 10, at Worthing, England, aged eighty-three. In 1897 she began her visits for study at the Imperial Library of St. Petersburg, which resulted in her notable works sponsoring the Russian composers, and her contributions on Russian music for the second edition of Grove's Dictionary of Music and Musicians. She was program annotator for Sir Henry Wood's concerts at Queen's Hall, from 1908 till 1927. She was also for long an apostle to Britain for Sibelius and his works.

A HUGE ALL-DAY ACCORDION FESTIVAL, with an intermission only long enough for a picnic lunch, is scheduled for August 4th at the State Park near La Salle, Illinois. Accordion bands from all parts of the state will appear, and many prominent virtuosi of the popular instrument will take part.

THE PHOTO-ELECTRIC PHONOGRAPH, a revolutionary invention for sound reproduction from any flat record, was exhibited on June 10, by Philco, in Chicago. Sound is conveyed, not by a rigid steel needle which cuts the record but by a featherweight sapphire tip which glides through the sound grooves, then through it to a tiny paper-thin mirror about the size of the little finger nail, and thence by light to a photo-electric cell to be amplified. Results: Changing of needle once in eight or ten years; life of records increased tenfold; needle scratch or hum reduced to almost inaudible minimum; far superior tonal integrity.

MARIAN ANDERSON gave on May 26th her fifth concert for the present season in Carnegie Hall, New York.

IN THE "SAVE THE METROPOLITAN" campaign for a million dollars, seventy-four percent of the subscriptions came from residents outside the metropolitan district of New York, and one-third of the money came from radio listeners.

THE ANN ARBOR MAY FESTIVAL, in the second week of the month, drew an attendance of thirty thousand. The Philadelphia Orchestra, returning for its fifth consecutive engagement, opened the event with an all-Russian program. Dr. Eugene Ormandy conducted and Alexander Kipnis was soloist, with Tschaikowsky's "Fifth Symphony" closing the evening, in honor of the composer's birthday anniversary.

(*Continued on Page 576*)

Competitions

PRIZES OF $250 AND $150 are offered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois.

THE W. W. KIMBALL PRIZE of One Hundred Dollars for a solo vocal setting of a poem of the composer's choice, is offered under the auspices of the Chicago Singing Teachers Guild. Registrations close October 15, and particulars from Walter Allen Stults, P. O. Box 694, Evanston, Illinois.

A PRIZE OF ONE HUNDRED DOLLARS for the best Anthem submitted before January 1, 1941, is offered under the auspices of the American Guild of Organists, with the H. W. Gray Company as its donor. Full information from American Guild of Organists, 630 Fifth Avenue, New York City.

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The field is national; the competition closes November 1, 1940; and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

MME. NATALIE RIMSKY-KORSAKOFF, daughter of Alexandra, only sister of Peter Ilych Tschaikowsky, the composer, has written an autobiography in which she reveals "Uncle Petia" as a warm-hearted, affectionate "third parent" to his sister's children.

MORE MOZART DISCOVERIES, this time at the Strahow Monastery of Prague, and consisting of a piano sonata for four hands and a collection of pieces in the form of canons for strings, are said to be about to be made available for admirers of this master.

EDGAR NELSON

THE APOLLO CLUB, oldest of Chicago's important musical organizations, closed its season with a performance on April 30th of Mendelssohn's masterpiece, the "Elijah." Edgar Nelson, for many years conductor of the organization, led the interpretation, and the chief soloists were Naomi Cullen Cook, soprano; Ruth Heiser, contralto; Robert Kessler, tenor; and Mark Love, bass.

A Significant Musical Advance

NO MATTER how fine an artist interpreter may be, no matter how capable the teacher, no matter how gifted the pupil, all are helpless without fine instruments. Most intelligent musicians realize this dependence upon the manufacturer of instruments, and manufacturers know that their instruments without players are about as useful as aeroplanes without skilled pilots. Therefore the thirty-ninth Annual Convention and Exhibition of the National Association of Music Merchants, held at the Hotel Stevens in Chicago (the largest hotel in the world), July 30th to August 1st, is of importance to both musicians and manufacturers. The manufacturers have no other market except among those to whom this magazine makes a direct appeal, that is, those in the musical home, as well as the concert performer, the student and the teacher. For this reason we believe that our readers should have a very direct interest in the significance of this convention and exhibition, the largest of its kind in the world.

THE PIANO'S TRIUMPHANT RETURN

Ten years ago blue-nosed pessimists everywhere were shouting "The piano is done, the radio and the talking machine have taken its place." Exactly the contrary is true. Over five times as many instruments were sold last year as during any year of the depression.

Those who attend the great convention are almost exclusively business men, that is, the dealers who sell instruments to the public, manufacturers of musical instruments of all kinds, and those who deal in the materials that go into these instruments. It is the dealer, face to face with the purchaser, who influences the vast stream of sales. The chief objective of the members is to promote the business interests of their firms, to do everything possible to produce profits, to insure a balance sheet at the end of the year that will make the owners of the business and their creditors cheer with delight. This coming exhibition is all "music"; but there will be very little heard about the educational, sociological, entertainment and inspirational value of music at this convention.

Yet every one of these hard-headed business men knows that his very industrial and commercial lifeblood depends upon musical interest and music study. Shut down the schools, the conservatories and the private music teachers, the concerts, the orchestras, the musical newspapers, and the musical magazines (the self-starters of musical activity), and thousands of chimneys would be smokeless, thousands of wheels would be idle, and thousands of workers would be unemployed.

This convention is, however, very significant to all those who are interested in the artistic side of music. The manufacturers and dealers represented make a very valuable contribution to the work of musical education. Their advertisements in musical publications and in the general press have great promotional value for all music workers. Moreover, their activities form an important barometer of the state of musical demand in our country.

Through the kindness of the Executive Secretary of the Association, Mr. W. A. Mennie, and of Mr. Fred A. Holtz, President of the National Association of Band Instrument Manufacturers, we have secured the following interesting facts. "This year's 'show' will be the largest ever held. The exhibition is one of the greatest of its kind in all history. It will be about fifty times as comprehensive as the musical instrument exhibit at the World's Fair. Two hundred and fifty rooms in the huge Hotel Stevens will be occupied by every imaginable kind of musical merchandise, valued at many millions of dollars. Between three and four thousand dealers will attend. Entries for exhibits have come from all parts of America. Over four entire floors of the great hotel will be devoted to the convention."

In the year 1939 the piano industry produced a total of 114,043 pianos (17.18 percent grands, 82.82 percent vertical). This was the largest piano production year since 1929, when 120,754 pianos were manufactured. It is now estimated that the 1940 production will easily exceed that of 1929. These figures and estimates are official and put to rest the false and ridiculous reports that the piano is a "declining" instrument. To the contrary, it is advancing by leaps and bounds. All but two piano manufacturers of America, are members of the Association. All manufacturers, however, furnish the Association with reports so that there can be no question about the figures here given.

Band instrument manufacturers report an increase of 24.37 percent in 1939 over 1938. January, 1940, was 5.21 percent over 1939. In fact, the entire musical instrument manufacturing industry, including mechanical instruments, shows a really magnificent progress.

All manner of subjects are upon the program for discussion. Do not think that these clear minded, straight thinking American business men are blind to the fact that the demand for standards, as well as advantageous prices, affect all trade. We hear a great deal about the reverent care which the European craftsmen, in their tiny workshops of past years, took of their handmade instruments. The importance of the handicraft of a master workman should never be belittled. The great manufacturers of America lay great importance upon their old employees—expert workmen with eyes and hands trained by long and precious experience.

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Music and the World's Great Hour

A SPECIAL EDITORIAL BY
JAMES FRANCIS COOKE

AS WE HAVE repeatedly emphasized, THE ETUDE MUSIC MAGAZINE is obviously and definitely not a political publication and is devoted entirely to the art of music, to music education and to the employment of this beautiful art in the promotion of the highest interests of the state and the individual. Future readers of THE ETUDE may depend upon finding in its pages only stimulating, inspiring, activating and diverting articles and compositions of an ever-increasing interest, each issue a welcome release from a torn and troubled world. In keeping with the staunch Americanism of its founder, the late Theodore Presser, THE ETUDE upholds those principles and patriotic ideals which have marked the highest in the manhood and womanhood in our land.

At this great moment, we feel that music, more than ever before, is invaluable to all to whom it is available. Our foremost national concern, at this hour when our government has decreed a huge expenditure of money for defense purposes, is to stabilize our daily life so that we, as a people, in all businesses and all professions, may meet the new conditions and support the program of our government. This means going about our business with a new and higher faith in our national destiny, unafraid and resolute. The promotion of the government program must come from the people, and this insists that a sane and confident attitude must be preserved if business is to be maintained at the highest possible level.

Let there be in our land far more music than ever before, and let us emphasize those things which make for steadfast patriotism, the highest conceptions of Americanism, and for the fortification of those ideals which have made America what it is and what it must remain. Music unifies and inspires. It is the spiritual, patriotic bulwark of our land. The very opening notes of *The Stars and Stripes Forever* fill us with a deep personal significance of the American tradition and what it means to the world. Let us all attend to business and mind our business, undisturbed by needless fears but, at the same time, taking every last care to preserve our national safety. America is greater now than it ever has been in the past. Our personal responsibility in upholding lofty and exalting ideals for the protection of the higher and finer development of the human race never has been so great as at this moment.

Our schools, our churches and our radio stations will provide us with fine, courageous, heartening music, as we cheerfully march ahead in the great work which God has given us to do. There cannot be too much stimulating music to wipe out the toxic pessimism with which a few timid souls view the future.

THE ETUDE has continually pointed out that one of the greatest advantages of acquiring a musical education is that those who have mastered a degree of ability in playing and singing have a means of turning to the art as to a sanctuary in which they are, for the time being, safe from the corrosive thoughts which otherwise might lead to their ruin. When one is absorbed in playing a masterpiece, one cannot think of anything else; his whole being is literally consecrated to the music. All psychologists are agreed that the mental rest achieved in this way is invaluable. We once saw in Florence a painting in which two men and a woman were escaping from brigands. They were crossing the threshold of a church portal, beside which a priest stood with upraised arm. Once in that sanctuary they would be safe. Music is one of the great sanctuaries of civilization, to which one may repair with the feeling of safety from the mental tribulations of the time.

THE SHRINE OF LIBERTY
The Tower of Independence Hall in Philadelphia, from which the Liberty Bell rang out its message of freedom to the world. The bell now rests in the first floor hallway, directly under this tower.

Parents who are now looking into the future should realize that the study of music has become a "must" subject for the child who will confront the great tomorrow. The child who does not have this training and discipline will be seriously handicapped in his competition with those who are in possession of it.

The word to America now is not to put up the sign "Business as Usual" but of "Business as Never Before"; and when we speak of business in music we mean that every one of us must redouble his efforts to produce greater and finer artistic results, to secure more pupils, and to promote music more enthusiastically. This is our greatest hour of opportunity in music. Grasp it by doing your part every moment of your waking hours, to keep our national progress upon an even keel.

Most of all, let us, who strive for success in our national advance, remember the words of Charles Kingsley when he wrote:

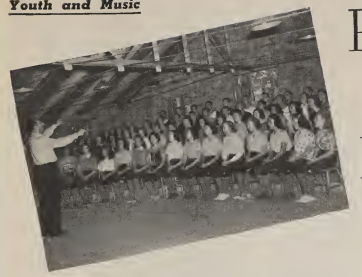
"The men whom I have seen succeed have always been cheerful and hopeful, who went about their business with a smile on their faces and took the changes and chances of this mortal life like men."

Keep Strong; keep Resolute; keep Loyal!
Join in our great Pæan of Liberty for All!

June 17th, 1940

Part Work and Part Play

By *Blanche Lemmon*



The National Music Camp Choir raises youthful voices in a psalm of praise in rehearsal for a radio program.

A National Music Camp student finds inspiration for modern harmonies while relaxing on the beach at Interlochen.

BOYS AND GIRLS loved National Music Camp when it consisted of only three classrooms and one upright piano, and when the warmest water around the place was to be found in the two adjacent lakes. That was in 1928, the year of its founding. Now, twelve years later, more than three hundred young people are devoted to this camp near Interlochen, Michigan, which has expanded till it has one hundred and ten buildings, ranging from a large hotel and a stage that seats three hundred to dormitories and practice chambers, eighty pianos, one hundred other instruments, a large radio studio, a $30,000 music library, 1,000 recorded masterpieces, complete electrical transcribing equipment, and hot water in every tub and shower equipped bathroom!

For one thing, the delightful physical features of the camp have remained the same: five hundred acres of pine woods, two small lakes, crystal clear, invigorating northern Michigan air. And, for another, the aim of the camp's founders has also remained unchanged: to give young Americans a summer workshop where they may develop their talents singly and together. In those two constant factors lie the chief reasons for the camp's growth and following, reasons that outshine any and all of the added embellishments. And so long as they are there, affording opportunities for musical, physical and spiritual development, there will probably be no *ritardando* or *diminuendo* in popularity of the camp.

It all started with the unwillingness of the National High School Orchestra to disband. These young instrument players, who had been brought together from more than thirty states in 1926 and 1927, to play for various educational conferences, wanted to go on doing a splendid job of ensemble playing where and when there was a place and time for more protracted activity. From that point the project developed into a camp suited to their needs, went on till it included young bands and choirs, instruction by distinguished musicians, opportunity to play and sing great works in complete and well balanced groups under noted conductors, and at length spread out its wings to take in radio, drama and art. Now approximately two hundred high school pupils, one hundred college students, and a few adults, all develop their talents at Interlochen each July and August and in this rustic setting have the recreational time of their lives as well, dancing, picnicking, swimming, boating and playing games. In addition they acquire a valuable skill: how to get along with others—learn there, as the camp director, Dr. Maddy, phrases it, how to take their part in the ensemble of life.

Visiting Celebrities

Typical days at camp are mixed in with special ones when the campers go somewhere; or a composer or publisher gives the camp a composition dedicated to Interlochen; or a scholarship is awarded by an outside agency; or distinguished visitors drop in, which happens often—for it seems, as one member facetiously but truthfully said of these noted guests, "The woods is full of 'em!" There are indeed so many of these noted visitors that we must perforce leave out the entire roster of names, and the gifts are so numerous that we have time to tell of only two. The first gift ever presented is a march, *Northern Pines*, treasured particularly because it was penned for the camp by America's "March King", John Philip Sousa, not long before he died; the other is Samuel Goldwyn's gift presentation last year of the film, "They Shall Have Music." While all gifts are appreciated this last one evoked thrills as well as gratitude. For in this motion picture, as you will recall, the great violinist, Jascha Heifetz, was starred—what a treat!—and he played with a group of talented young musicians—"just kids" like the campers.

But the thrill of seeing those boys and girls on the screen was but a forerunner to the excitement of seeing themselves occupy that position. When the campers see their picture—for they are to take part in a motion picture this year—youthful hearts will probably pound and bound and interfere with normal breathing in quite unexpected fashion. But think of the fun of seeing just how a picture is made! And taking part in it yourself! And having the able assistance of two singing stars from Paramount Studios, Allan Jones and Susanna Foster! And having it called "Interlochen"!

The campers have experienced two other thrills in going to the Chicago World's Fair in 1933 and to New York last year to take part in the Fair there. How to transport three hundred campers and two hundred musical instruments presented just a few problems; for, together with food, music, a staff of counselors, a doctor and a nurse, librarians, a stage crew, a dietitian, a cafeteria supervisor and her assistants, camp executives and baggage, they formed what might be termed a cumbersome outfit to move. But two baggage cars, two buffet cars and seven passenger cars—an entire train, in other words—solved the problems and encompassed the whole, giving seats and cubic feet to everybody and everything. And off to New York they went last year, in this fashion, to give eleven noteworthy concerts in five days.

Each week the Orchestra, Band and Choir broadcast a concert; and that, too, is stimulating, both to do and to hear about by way of the mailbag. This summer, for the tenth consecutive year, the National (*Continued on Page 566*)

Dr. Joseph E. Maddy conducts the 150 piece National High School Orchestra in the famous Interlochen Bowl.

The Mental Approach to Singing

A Conference with

Jessica Dragonette

JESSICA DRAGONETTE
Distinguished American Soprano

Secured Expressly for THE ETUDE
By ROSE HEYLBUT

SINCE THE MECHANICS of singing are invisible, we must master them in terms of our sensations; and the ability to perceive instruction and translate it into terms of physical sensation engages the mind as well as the larynx. For that reason, the mental approach to singing is quite as important as any exercise of vocalization. It would be presumptuous of me to venture a pronouncement as to what others should do, but I am happy to tell of my own approach to singing.

Voice should be the spontaneous expression of one's personality. A great master once told me that voice study may be made the means of discovering the soul forces which, combined with physical energies, make up the personality. When one considers that the voice is used continually, in singing and speaking, to express the most complicated personal thought and feeling, it is amazing to observe the casual treatment it receives. Voice should be an inspiration, and everyone should study it, for reasons of general health, if for no other. But before the singer can attempt musical expression, he must have the tools of his craft under control.

A Lesson from Nature

The tools of the singing art are many and varied; but it is most helpful to regard them in the light of the single, unified process of singing. One must learn to breathe, to regulate breath, to resonate the tone; but all these necessary functions must be coördinated into the unified process of singing. The whole being must be receptive and active, if the tone is to have spontaneity.

Have you ever watched a canary sing, marveling at the full outpouring of tone that comes from so tiny an organism? It should be a lesson to any singer, demonstrating that the amount of breath is not nearly so important as the instinctive feeling of what to do with it. As one watches the bird, it will be observed that not only its throat, but also its entire body, thrills and vibrates in its song. That is quite as it should be. The throat gives out the sound, but the entire body sings! I like to think of the singing body as a single large larynx. The breath must play freely through the respiratory tract. The fact that both the voice box and the great supporting abdominal muscles lie toward the front of the body leads to the mistaken impression that breathing is a localized affair. The sooner we correct that impression the better. The diaphragm is attached also to the spine. Thus, the singing breath must vitalize not merely the front of the body but even the entire thoracic cavity. I prefer the expression "full breath" to "deep breath", because the latter encourages an erroneous idea as to the direction it must take. The *depth* of the breath is not more important than the *fulness* with which it vitalizes the entire body.

The diaphragm forms the floor of the breathing box. Its action can be felt by taking quick breathes, in and out. Shaped something like an inverted basin, its descent in the center forces out the outer rim, causing an expansion at the waistline. The combination of diaphragmatic breathing and rib breathing (the powerful *latissimus dorsi* group of muscles are attached to the ribs in front, pass around the sides under the arms, and are attached under the shoulders at the back) makes possible the fullest stretch of the lungs, and this is the best approach to breath control.

Another expression that can confuse the singer is "to hold the breath." The breath should not be held. It should be released and allowed to play freely through the body, quite as it does when one takes exercise. Here again it is helpful to turn to other fields for models. Have you ever watched a diver? Does he take a "deep" breath and then "hold" it? Never! He takes a full breath, and adjusts its emission to suit the distance and duration of his plunge. That is exactly what the singer must do. Breath must be taken fully; allowed to play freely within the body; and emitted tonally, to suit the length and intensity of the musical phrase. It is as great a mistake to take too much breath for a short phrase as to take too little for a long one. The mental preparation of a phrase always must come first. Every tone must be heard mentally, before it is sung—otherwise there is no bearing true witness to the message of the notes before the singer. The only time the breath is held is when, in rhythmic breathing exercises, we consciously hold it after inhaling, thus forcing attention on the center of psychic and nervous energy, the solar plexus.

Resonance a Vital Factor

The carrying power of good tone depends on resonance more than on volume of breath. That, precisely, is the secret of our canary. It is a fact that a person of small stature, who resonates tone correctly, can be heard farther than one of larger frame who shouts on force. I am a rather small person, myself, yet I have no difficulty in singing to orchestral accompaniment, in an auditorium seating upwards of eight thousand people.

The secret of resonance is to remember that tone seeks a cave in which to be amplified. If it is not amplified, or res- (*Continued on Page* 556)

Music All Around the Fair

THE FIRST IMPRESSION of the New York World's Fair is one of satisfying artistic completeness. The writer, familiar with the Fair of 1939, made these notes for The Etude in May, shortly after the opening of the 1940 Fair. Before the visitor has had time to orient himself among the buildings, before he has made up his mind whether he wants to begin his tour with Ford motors, the Telephone Company's electrical talking boy, the House of Jewels, the Aquacade, or just something to eat, he is struck by an accumulation of sights and sounds that batter against his senses in an invitation to pleasure—trees and flowering gardens; waterways, fountains; gleaming sculptures hidden away in unexpected corners and ranging in subject from the heroic "Four Freedoms" or Paul Manship's "Time And The Fates of Man" sundial, to the bizarre "Fountain of The Atom"; people riding in motor chairs, people picnicking on benches; and over and under and around it all, the throb of music.

Beside seeing things at the Fair, the music lover finds plenty to which to listen. The policy of the Fair is to stimulate mood, and music is used as one of the chief mood creators. Actually, there are three varieties of music at the Fair. In the Amusement Area, the visitor finds regular musical performances, comparable with the best in Broadway theatrical entertainment. Featured here are "The Streets of Paris" and "The American Jubilee", the latter starring Lucy Monroe and with Don Voorhees conducting a thirty-piece orchestra. In the General Exhibit Area, many of the individual displays include musical performances of one kind or another as part of their "shows." At the much thronged Ford Exhibit, Ferde Grofé, the distinguished American composer, leads his Novachord Ensemble in "The Music World of Tomorrow", an entertaining program that arouses interest in these extraordinary instruments, reproducing electrically the sounds of the various orchestral choirs. Other special exhibits that make use of music are the Palestine Building, The Metropolitan Life, The Equitable Life, The Federal Works, and the Temple of Religion, where splendid choir work adds much to the atmosphere.

THE KEYNOTE OF THE GREAT WORLD'S FAIR
Wiedlander's heroic sculptured figures, "The Four Freedoms", with the symbolic Trylon and Perisphere in the background, make this twilight picture by Hans one of the finest taken at the Fair.

By

Leonard Warrener

A MAGNIFICENT VISTA
James Earle Fraser's sixty foot Statue of George Washington, with the stately United States Building one quarter of a mile distant in the background.

Where Music Prevails

Most interesting of all, though, is the musical project carried out by the Fair Corporation itself, quite apart from individual exhibits. The throb of music, that greets the visitor the moment he enters, is sent out across the Fair grounds over a Public Address, or loudspeaker, system, with only a few minutes' interval between selections. The programs, broadcast along the Theme Channel (extending from the central Trylon and Perisphere down Constitution Mall to the Court of Peace), are made up entirely of classics and lighter classics. The selections are chosen to fit the mood of serenity that prevails in this setting of fountains and gardens; and care is exercised that the pieces shall suit even the time of day at which they are played. These programs involve an interesting change of policy. Last year, the majority of the selections sent out over the Public Address system were of a distinctly popular nature, and the return to the classics is immensely encouraging. If the better melodies were not also better liked, the change would never have been made. This season, the popular tunes are broadcast along the Amusement Area zone only. The selections here include marches, hit tunes, and musical comedy airs. The music is played phonographically and broadcast from a central point on the Fair grounds.

On the Lagoon of Nations, under a ceiling defined by searchlights and open sky, a nightly spectacle is offered, combining music and ballets with the magnificent visual values of the setting itself. These nightly displays again point to a change in policy that must be entered on the credit side for music. During the 1939 Fair, music's place in the Lagoon spectacles was chiefly that of time keeping accompaniment. The composition of the entertainments was based on color, form, and motion; they were designed to tell a story; and music was used merely as *obbligato*, to emphasize the changes of lighting and grouping. This year, the policy has been exactly reversed. First emphasis is laid upon music. Musical masterpieces have been chosen for performance, and the forms and colors of the visual spectacle serve as background. Two of the 1939 presentations have been retained to alternate with three new 1940 spectacles, so that the public may have an opportunity to compare these two divergent types of expression.

The spectacles offer interesting variety. Two were specially composed by Robert Russell Bennett. The first, "The Spirit of George Washington", is a dramatic presentation, conveying the spiritual influence of Washington, during and since the Revolution. It opens with the "Call of The Nations", a brief (*Continued on Page* 568)

A Story Book Recital

By Sister M. Agatha

The object of this recital, which has been tried out in a school with fine results, is to introduce a large number of students, and to give as many pupils as possible "something to do." Its performance length is approximately forty minutes; but this depends very largely upon the number of pieces that have been introduced.—EDITOR'S NOTE.

Cast of Characters

Alice—A little girl who doesn't like to practice.
Fairy—Who tries to teach Alice a lesson.
Other characters who help with the lesson:
Betty Blue, Cinderella, Red Riding Hood, Snow White, Ming Low, Wing Foo, Sing Lee, Farmer's Wife, King Cole, Fiddlers Three, Mother Goose, Queen and Knave of Hearts, Little Bo Peep, Mistress Mary, Goldie Locks, Raggedy Ann, Jack and Jill, Jack Be Nimble, Boy Blue, Mr. and Mrs. Jack Sprat, Curly Locks, Polly and Sukey, Lucy Locket, Kitty Fisher, Mrs. MacGregor, Mother Hubbard, Polly and Molly, Mrs. Peter Pumpkin Eater, and Little Miss Lily.

(All pieces played will be selected from the appended list.)

ALICE (*entering with an armful of school books*): Mother! (*Flings books on table, hat and coat on davenport; listens, says louder*): Mother!! (*Looks puzzled; listens; goes to door at left and calls upstairs*): MO-THER!!! (*Still no answer; walks back to table. Suddenly—*): Oh that's right. Mother told me she would not be here tonight and that I was supposed to practice. I suppose I might as well get it over with. (*Gets clock; sets it on piano; gets out music; begins to play very loudly and badly; scales, exercises, new piece; keeps jumping up to look at clock; plays* Peter Pumpkin Eater, *and other similar pieces.*) I'll see if I can play my recital piece.

(*Plays correctly.*)

Oh, I hate to practice.

(*Gets up; goes over to table, picks up book.*) I think I'll read a while and then I'll feel more like it.

(*Reading title.*)

"Nursery Rhymes." I wish I were Little Bo Peep, or Jack Sprat, or—or someone who didn't have to play the old piano.

(*Picks up another book.*)

"Children of Many Lands." It doesn't say in our Geography that the children in China have to practice.

(*Takes book, "Snow White", and goes over to davenport; reads a few lines aloud, looks at pictures and gradually falls asleep.*)

(*Enter Fairy.*)

FAIRY: Poor Alice! You are mistaken. There are many who love to play the piano.

(*Slowly backs out door. Alice awakes as Fairy disappears.*)

ALICE: Why—why, I'm almost sure I saw a fairy just now.

(*Enter Betty Blue, limping and crying.*)

BETTY BLUE: I've lost—my holiday shoe.

ALICE (*going over to console her*): Why you must be Betty Blue.

CINDERELLA (*entering*): Did I hear someone say she lost a slipper? I did that once.

ALICE AND BETTY: Cinderella!

CINDERELLA: I had a wonderful time at that Ball. I can still hear the music. It went like this.

(*She plays a piece.*)

ALICE: I didn't know you could play.

CINDERELLA: I had always wanted to play and now that I am a princess, I have a beautiful piano to play on.

BETTY BLUE: I practice every day too.

ALICE: Oh, Betty Blue, please play a piece for me. (*Betty plays.*)

ALICE: That was lovely.

CINDERELLA: Come, Betty Blue. I'll help you find your shoe. (*To Alice*) Goodbye.

ALICE: Well, they do play the Piano! (*Enter Red Riding Hood*) Oh, hello, Red Riding Hood. Are you on your way to see your Grandmother?

RED RIDING HOOD: Yes, but I'm not afraid since the old wolf is dead. I did get caught in a rain storm once. This is the way it sounded.

(*She plays.*)

SNOW WHITE (*entering as Red Riding Hood finishes*): That's *Rain in the Woods*, isn't it? I know because it is the same woods that the dwarfs live in.

RED RIDING HOOD: That's right. Now, Snow White, play a piece for Alice, and I'll wait for you.

(*Snow White plays. As she finishes, a noise is heard outside with cry*s *of "Help! Help!"*)

RED RIDING HOOD: Oh, come quick, let's go! It may be another wolf.

SNOW WHITE: Or another wicked queen!

(*They run out. Three Chinamen run in followed by Farmer's Wife with knife. She has hold of last Chinaman's pigtail.*)

CHINAMEN: Help! Help! She thinkee we thlee blind mice.

ALICE: Oh please be careful! Here, give me that knife.

MING LOW (*bowing profoundly*): Thankee! I play a piece for Missle.

(*Plays. While Ming Low plays, other two Chinamen whisper together.*)

WING FOO: We play too.

(*They play duet,* Wing Foo.)

ALICE: Thank you. Now Mrs. Farmer, I'd like to hear you play.

MRS. FARMER: Well, I'll play about the three blind mice.

(*As she comes to the piano the Chinamen back away and, when she is not looking, they slip out.*)

ALICE: I could just hear those three big chops at the end. Here is your knife, but please be careful.

(*Exit Farmer's wife.*)

I wonder if I am going to have any more company. (*Picks up "Nursery Rhymes." Reads.*) Old King Cole was a merry old soul, and a—

(*Enter King Cole, followed by Fiddlers. All carry violins.*)

KING COLE: Did I hear my name?

ALICE: Why, King Cole, can you play the violin?

KING COLE: Yes. You see, after hearing my Fiddlers Three so much, I decided I wanted to play too.

ALICE: I have a piece about King Cole. Do you think you could play it?

KING COLE: We can try.

ALICE: But it's a duet. Who will play it with me?

KING COLE (*looking around. Sees Mother Goose who has just come in*): Perhaps Mother Goose will help us out.

(*They play.*)

ALICE: Now that was real nice, I think. Who is the Queen of Storyland?

(*Heard outside*: "Bring back those tarts!" *Knave laughs.*)

KING COLE: If I am not mistaken, the Queen of Hearts is right outside.

(*Knave runs in followed by Queen. When Knave sees King, he quickly gives back the tarts.*)

KING COLE: Here you two! Stop your quarreling and play a piece for Alice.

ALICE: Oh please do. Here I'll hold those tarts and they'll be perfectly safe.

QUEEN: Well, don't let the Knave get them.

(*Queen and Knave play duet.*)

KING COLE: We must be on our way, but I'm sure Mother Goose will call some more of her children to play for you. Goodbye.

MOTHER GOOSE (*goes to door and calls*): Little Bo Peep, Mistress Mary, Goldie Locks.

(*They enter bringing Raggedy Ann.*)

GOLDIE LOCKS: Raggedy Ann was playing with us so we brought her along.

MOTHER GOOSE: That's fine. (*Calling again.*) Jack and Jill! (*No response.*)

(*Jack and Jill running in. Jack falls down and Jill on top.*)

MOTHER GOOSE: Oh, did you hurt yourselves.

JACK (*rubbing his head*): I don't think so.

MOTHER GOOSE (*calling*): Jack Be Nimble, Boy Blue, Mr. and Mrs. Jack Sprat, Curly Locks, Polly and Sukey, Lucy Locket and Kitty Fisher.

(*All come in but Boy Blue.*)

Where is Boy Blue?

JACK BE NIMBLE: I suppose he is asleep again. Shall I go wake him?

MOTHER GOOSE: Thank you Jack. (*Jack goes out*) Now I want you to play for Miss Alice.

LITTLE BO PEEP: Oh, may I be first?

(*Mother Goose nods and, while Bo Peep plays, she gets some knitting out of her bag, sits in a chair near the piano and supervises the program. Alice stands near her.*)

MISTRESS MARY: Goldie Locks and I know a duet.

(*Continued on Page* 558)

Hill Billy and "River" Songs at Their Source

Notes of an Active Collector in Discovering American Folk Songs

By Sidney Snook

(Above) The Nashville, Tennessee, Levee in 1864 with a line of Cumberland River packets taking on freight. Among the old steamboats at the landing are the Mercury, Palestine, Lizzie Martin, and Revenue. (Left) Captain John Carroll, singer of river songs, who, at 88 years, is the oldest living steamboat pilot on the western rivers. On the river since boyhood, he is still at the wheel of boats going up the Cumberland River.

WE ASKED FOR SONGS. Antique collectors are a zealous lot. Stamp collectors are given to frantic appeals. Collectors of old bottles grow ecstatic at the sight of another old bottle, and collectors of firearms are ready to do battle with all comers for the sake of an ancient weapon. But the gathering of old songs is by far the simplest and one of the most satisfying forms of the collecting mania. The only requirement is to find somebody who knows a song, the particular kind that happens to be desired, and will sing it for you.

Obviously, the first move of one wishing to collect Kentucky mountain ballads is to find a horse. An automobile will not do, for one must needs go up and down the branches and across "yon holler." Or, if he wants to garner the picturesque tunes sung by the roustabouts on the river boats in the golden era of steamboating, he must haunt the levees of the river towns and make friends of all the old rivermen.

The Hunt Is On

Up in the Kentucky mountains we soon were hearing the "song ballets", telling their tales of high adventure and tragic love, which have resounded in the hills since the day the grandmothers and grandfathers, and great-grandmothers and great-grandfathers, of the singers came over from England and Scotland. In the river towns we heard the lusty tunes that rang across the water when the laden packets, gay and proud and with a clang of bells, cleared the harbor at Nashville, Cincinnati, or Paducah, or some other early river port.

"Maybe old Tom Turner knows some"; or "try Aunt Sarah Allen; she might sing for you—"

"And where does Aunt Sarah live?"

"Hit's about three miles up the next draw——"

It would prove to be six or eight or ten miles, but that did not matter. If they said Aunt Sarah or Aunt Somebody Else might be persuaded to sing the old songs, then she had to be found as soon as possible. There were long mountain miles to be covered, but there were long midsummer days in which to do it. It meant long walks and long rides through the rocky creek beds and around mountainsides; but there was always an unfailing hospitality and a real interest awaiting in the little mountain cabins at the end of the trail.

An old Kentucky mountaineer—the "dulcimer man"—who played accompaniments to the "song ballets" on the instrument he had made.

"Howdy", called from the gate, was greeted by kindliness and a hearty invitation to "light and come in." "Want us to sing? Yes, Ma'm, we know the old ballets." And soon they would be singing with a will.

Often the neighbors would all gather around. Word of the "goings-on" had been spread the grapevine way. If one person failed to remember all the verses of a certain song, which, perhaps, he had not sung for many years, then somebody else would strive earnestly to help him out. Time meant nothing in the passage of the long, drowsy afternoons. The little group would assemble quietly on the tiny front porch, often as many as twelve to fifteen, and sing together.

There was solemnity, but there was no embarrassment, no restraint, little protest. None of the hesitant deprecation which says, "Oh, I can't sing. I'm no singer. I have no voice." Nothing at all like that. Whether or not they had a voice made no difference. Perhaps it was just a sing-song monotone, a sort of rhythmic moan.

When it was noontime or suppertime, the invitation would be given readily, "come in and eat." There would be two extra plates on the table for the meal, which consisted usually of hog meat and cornbread and green beans and, maybe, tomatoes or corn. The two guests and the men of the household would sit down and eat. The women would eat afterward. Two strangers—"furriners", if you please—dropping in from some far place, was not in the least disconcerting in the mountain home.

In countless verses, with repetition of words and slight variation of tone, they would tell the tale of some fair damsel and her knightly lover. Usually they would end on a note of tragedy with the noble hero and lovely heroine buried in lonely graves. A thread of melancholy was woven throughout most of the songs, but occasionally there would be a sparkling tune of the "play parties" that rippled and danced like a mountain branch in fair weather. Soon the unhappy *Barbara Allen* and *Fair Elinor* and *The Turkish Lady* were looked upon as our familiar friends, so often were their stories heard in song.

A bare, unpainted little frame building that served as postoffice and general store was tucked away in a hollow at the head of a creek. One morning a group had come in for mail and provisions. Certainly, if people will sing, they can sing at the general store and postoffice "up the hollow", as well as at any other place. Presently they were singing, these men and women of the hill country, gathered around the porch steps. All joined in while their "nags", bearing saddlebags laden for the ride back home, waited patiently and switched flies in the summer sun. Nobody minded having his picture taken.

A Mountain Minstrel

Then we found Aunt Jane Miller. It seemed everybody knew Aunt Jane. They would always say, "Aunt Jane knows all the old time songs." She lived "up the creek, (*Continued on Page* 555)

Music Can Work Miracles

Why "Singing in the Bath tub" is Good for Your Ego

By

Dr. Edward Podolsky

Who Has Made Wide Research in Musical Therapeutics

IT WAS DURING THE RETREAT FROM MONS in the First World War. One British regiment, worn out by weeks of constant fighting, collapsed in the square of St. Quentin, too exhausted to care if they were captured. Lieut.-General Sir "Tom" Bridges knew that the advancing German army was just behind them. Yet it seemed impossible to rally the men, practically unconscious from fatigue.

Facing the square was a deserted toy shop. In a few minutes Sir Tom appeared, a toy drum slung about his neck and a shrill penny whistle clamped in his teeth, playing *The British Grenadier* and *Tipperary* with gusto. He marched around the square playing for all he was worth. Weary heads began to lift wonderingly from the cobblestones. As the soldiers sat up Sir Tom's trumpeter distributed the shop's supply of mouth organs. In ten minutes the regiment, weariness forgotten, was up and playing *Tipperary*. Their vigor restored by music, they marched away, whistling gayly and to safety.

Music can accomplish wonders in almost any situation. It can stimulate the most apathetic individual. Jungle music is being used in a New York psychiatric ward to solve the inner difficulties of so-called problem children. Dr. Lauretta Bender and Miss Franziska Boss, an exponent of the modern dance, found that the use of the tom-tom, drum and gong, and other primitive musical instruments, in Bellevue Hospital, had successfully stimulated children into spontaneous dances during which many of their inner problems were solved.

A Road to the Mind

It has been found that vibrations of percussion instruments provide a stimulus for overcoming inhibitions in the children and are a decided help in provoking reactions and reënforcing them when they start to appear on the platform. Music thus provides an insight into the working of the child's mind and brings its conflicts to light where they may be studied and the proper readjustments made.

Also at Bellevue, Iso Briselli, Russian violinist, gave a most interesting recital. He was playing to the inmates of the psychopathic ward. He had been yearning to play to such an audience since he discovered that music soothed his stricken mother when sedatives had failed. The New York Hospital Musical Committee gave him his opportunity. The performance led off a series of experiments to evaluate music's effects on the emotionally unbalanced.

Under the magic of Briselli's music, the faces of Bellevue's "semidisturbed" women assumed calmed expressions. Some swayed to the rhythm. Others tapped the time with their feet. A few sang. They were all happy. Their emotions were soothed and they felt inwardly satisfied.

A very interesting evaluation of the effects of music on the mentally unbalanced was conducted by Dr. Earl D. Bond, in Philadelphia. His patient was a young woman of twenty-nine, who suffered all sorts of aches, pains and other distressing symptoms, mostly of mental origin. She was interested in music. She was taught to sing and to play the violin. The more interested she became in music, the greater was the improvement in her mental health and her physical condition.

After a year of musical treatment her mother wrote, "It is wonderful to see the change in a year. Instead of wandering pitifully about the house with a hot water bottle for her pains, she is busy every minute and chéerfully trying to help others." The patient herself remarked, "I am growing happy from the inside. I think I begin to manage my emotions instead of allowing a stampede of forces within. I am alive with ambition."

A Boon to Humanity

"Music gives one a moral uplift," is the belief of Bruno Walter, world famous conductor. Singing, he believes, is a wonderful exercise for the emotions. A community sing is a good way to get over petty troubles. The benefits of music are by no means limited entirely to the performers. It draws the audience into the same magic circle, whether it numbers five or five thousand. They are swept away by the same wave of harmony and raised to the same emotional heights. Under the magic of music our personalities go through a sort of dissociation which results in their fusion into a single entity. Music, carrying us away irresistibly like a powerful stream of love, breaks down the barriers that have grown around each individual. The human soul, condemned to dwell within itself as in a prison cell, is suddenly transported into the sublime regions of music, and enters into an uninhibited relationship with the rest of the universe.

Singing is always beneficial, whether done in groups or in the bath tub. Singing in the bath tub has, lately, attracted the attention of musicians, psychologists and physicists. Singing in the bath tub sounds very good because the hard surfaces reënforce even the feeblest sounds and make them sound magnificent, say the physicists. Singing in the bath tub is also good for one's ego, say the psychologists. The unrestricted expression of self increases the ego by achieving a perfect escapist outlet. Everyone should sing in the bath tub. It is good for the soul.

No Bad Music

Some one once said of pie that there is no such thing as bad pie, but some pies are better than others. This epigram applies just as accurately to music. The right music for you is the music you happen to like. If it makes you feel better to play *Just a Song at Twilight* on the piano with one finger, then you are justified in playing it. Music is a very personal thing. It can be made to help you over periods of emotional, mental and physical upheavel. Some people forget the troubles and trials of life by playing or listening to Beethoven's "Concerto in C Major." Some enjoy a snappy overture, like "William Tell" or "Poet and Peasant" or the old descriptive piano solo, *The Charge of the Light Brigade*. It takes no great time to find out what musical composition will work wonders for you.

Insomnia may be aided by music. A man has said to me, "If I do not think I shall sleep I play Schumann's *Traumerei*." Even if you cannot play sleep may be wooed by listening to recorded musical selections. The music should be soft and lulling. It is all a matter of personal preference, and the wide selection of recorded music, at the present time available, should enable you to find the pieces you can use to woo sleep.

Music is a tonic to the emotions. "If I feel suicidal," a friend said to me, "I like to listen to Gershwin's *Rhapsody in Blue*. The sheer scarlet of the brass in this composition would lift anyone out of the dumps."

It has been found that music can be used with benefit every minute of the day. All over the world, in civilized as well as in barbarous countries, those who labor love to sing to soften their tasks. Among the peasants and working classes song is an habitual accompaniment to work. There are handmill songs, water drawing songs, and songs that accompany ploughing, planting, mowing, harvesting, fruit packing, and dozens of other duties.

An Honorable Lineage

From the earliest times the value of music at the dinner table was (*Continued on Page* 562)

Protecting Your Piano Investment

Millions and Millions of Dollars Are Invested in Pianos in America, yet Few Know how to Protect Their Instruments

By

Harold T. Morris

A Practical Piano Expert

EVERY PIANO OWNER, at some time or another, regards his instrument as an investment. For a while he may see that it is kept in proper repair, even as he would his car. But he loses interest in it, now and again tending to let it fall into disuse, either through lack of proper knowledge regarding its care, or through pressing circumstances. Yet we all—piano owners, listeners, students, performers and teachers—need continually to be reminded that *If an Investment Such As a Piano Is a Real Investment Then It Is Worth Taking Care Of.*

In recent years it has become more and more the duty of the Piano Service man to educate (or should one say, reëducate?) the piano owner to a few fundamental facts concerning the instrument. These facts can be summarized by asking this question: *"Is the ordinary piano really an investment?"* To assume that it is, is assuming too much; because the piano owner is unaware of the how and why of the care of the piano. But point out to him that after he has spent anywhere from five hundred to five thousand dollars for a single instrument, he did originally look upon it as any investment; that he expected it to function as a piece of furniture; that he also expected it to act as an educator, and that in so far as it has fulfilled these conditions he still looks upon it as an investment. Then he will see the point. Some one or more of these conditions must have been met, otherwise the piano would not have remained as long as it has in the home. Obviously some point of information is lacking. What can it be?

Once the piano owner is convinced that his piano represents a genuine investment, and he usually does when he buys it, he is then apt to forget the next question which is necessarily implied: "How am I to keep up this Investment and secure the maximum use, enjoyment and pleasure out of it?"

A Sermon on Service

This article is written to enable the piano owner to do just that. For it outlines definitely certain steps to be taken regarding the care of the piano, which will enhance its value and life.

In considering the care of the piano, three main topics should be thought of:

1. The Room;
2. The Piano;
3. The Ornaments.

At a first glance the first two may seem thoroughly sensible, the third somewhat funny. But not so. The reason why will soon become apparent.

First, then, the Room. The reader may recall that an ordinary piano contains about sixteen thousand parts; that its two hundred or more strings produce a strain of between fifteen and twenty tons, equal to a crane lifting a modern electric street car off the tracks; and that these parts of the piano become affected at all seasons of the year. What a tremendous influence the temperature of a room must have on a piano!

Maintain an even temperature (60 degrees Fahrenheit) in the music room during all seasons of the year, if you would keep your piano in order. Seasonal atmospheric change is the real reason why a piano goes out of correct tune; why the keyboard responds sluggishly at times; and why it sounds better on some days than on others.

Again, keep the windows shut during wet days. In damp weather, strings rust, action parts move sluggishly, keys stick, various parts of the action and of cloth bushings swell.

See that all irregular drafts and currents of air inside the room or building are properly controlled and not allowed to circulate too freely in the room. A draft is as bad for a piano as it is for a human being, but the piano can take more draft and stand it longer.

Second, about the piano itself. Three points are conspicuous for its care:

1. The placing of the piano in the room,
2. Professional service regarding the piano,
3. The personal care which the piano owner himself is able to perform.

The Center of the Picture

The placing of the piano is most important. Placing a piano in another position of the same room, or in an entirely different room, is often all that is needed to make it sound right. First, do not place the piano where furnace or heater pipes are near, nor beside a steam or hot air radiator, nor alongside hot air registers, nor near an open grate (such as a fireplace or other similar heater), nor near a hot stove, nor finally where direct sunlight will shine on any part of the instrument. This will avoid having heat of any kind cause the varnish to check or blister, the sounding board to crack or various action parts to rattle. Second, select a space for the piano against an inside wall, away from any of the heating apparatus mentioned before. Be sure that air is able to circulate around the instrument by placing it about six inches from the wall(s). This ensures more even temperature, avoidance of "heat pains", and less danger of the various parts of the action "acting up". A piano is made of wood, metal and felt. The continued expansion and contraction of the wood, and occasionally of the metal, naturally alters the pitch of the instrument and changes the tone.

Professional service for the piano is a necessity today. Consider the piano tuner. Most people have the idea that he is a man who merely tunes the strings of a piano, a conception far from the truth. For tuning the strings of a piano is but one small part of the tuner's task. There are four main jobs which a piano service man must perform to do his job thoroughly.

1. Tune the strings of the piano;
2. Regulate the action;
3. Adjust various parts for tone quality;
4. Clean the entire piano and its parts, as protection against dirt, mice and moths. Yet each piano varies with the actual amount and quality of work required to service the instrument and to put it in first class condition again.

The work of the piano service man is to put the instrument in condition for proper playing. To do this, considerable knowledge, skill and craftsmanship are essential.

Let Care Be Regular

Every piano should be serviced in these four ways. At least twice a year, and preferably three or four times, depending on the condition it is in at the beginning of each season.

A piano badly out of tune, unregulated, maladjusted in regard to tone and moth eaten in parts, or otherwise subjected to the ravages of mice or dirt is both a source of annoyance to performers, listeners, teachers and students; and bad for ear training purposes. With the advent of the radio a few years ago and now (1940) television, the average musical person has had his hearing immensely sharpened. The result is that out of tune instruments are apt to be kept out of hearing and sight while, rightly enough, the radio and other means of musical reproduction are a resort for whatever music is required.

Moreover, the student should have his instrument, no matter what the cost or quality of the piano itself, in as perfect condition for playing as is possible. Many teachers and students recognize that ear training is really a matter of mind training, and that when the ear is trained to a pitch badly outside the normal one the pitch to which the ear is trained comes to be accepted as the main and correct one, simply out of repeated hearing. Bad habits of listening can be traced in part at least to badly out of tune instruments.

To get rid of these difficulties, have your piano serviced twice a year at least, by a competent piano service man. Request him at least to tune, regulate and tone adjust your instrument. See that the piano is serviced to suit you. Then you will be able to get better musical results all around, and you may even be surprised at your own performance.

The third point concerns the instrument itself and is of real interest to the reader, in that it is the personal care which the piano owner himself gives to the piano. Five important items to be considered are:

1. Cleaning the case and the keys,
2. Dusting the case and the keys,

3. Handling the lid properly,
4. The player himself,
5. The casters.

Cleaning the keys and the external case can be done quite easily. For the external piano case get a bottle of reliable (trade marked—and do not accept a substitute) piano polish. Follow the directions on the bottle and apply this to the case two or three times a year. To clean (at least twice a month) the piano keys use a clean damp rag, with water only, then apply a dry (chamois) rag. Alcohol injures the black keys and the varnish too. Avoid it.

Dust the keys and the case with a chamois cloth or cheesecloth three or four times a week at least. Keep the top lid of the piano shut while dusting, to keep dust and dirt out of the interior.

To prevent discoloration of the ivories, keep the lid over the keys open during the day. Close it, at night.

The player himself is, or should be, vitally concerned with the care of the piano. He should note well these two points which concern, first his finger nails, and second his feet. First, keep the finger nails trimmed sufficiently short so as not to make the name board of the piano look as if it had been through two great wars. Observe this simple point and make the name board look better. Teachers and others, who have to use their pianos much, may think of buying one of the celluloid or other specially made for the purpose shields, to be placed over the name board. And, in regard to the feet. If the player has a habit of kicking up the lower board near and around the pedals, get a piece of medium weight cardboard; glue some green or other colored felt to this and hang it over the pedals and next to the board. This will prevent too great damage being done to the lower board. Finally, put pedal feet covers or slippers on the pedal feet. This will prevent players from wearing out the pedals unduly and will preserve somewhat the metallic luster of the pedal feet.

Casters are useful in preventing the piano scratching up the floors. For this purpose use either caster cups such as wooden ones with cork or felt bottoms; or bakelite; or porcelain; or caster insulators such as glass ones (potted or clear crystal glass).

These few personal "chores" done regularly will add greatly to the appearance and sound of any piano. The piano owner who does them may be astonished at the contrast between the simplicity of the remedies and the results, musically and in looks.

No Corral of Monstrosities

A third topic in considering the care of the piano is that of ornaments. By ornaments are meant small articles placed on top of the piano to make it look "more like a piece of furniture." Now the fact is that a piano in itself is and should be regarded as a piece of furniture par excellence. It needs nothing outside itself to help it become decorative, nor does it require special placing in the midst of other furniture either to hide it away or to show it off.

To those piano owners who insist on putting things on top of the piano this can be said: put only photographs on top, if there must be anything. Be sure these have either very solid frames or else no frames at all. Bric-a-brac, china and all such articles should be kept on a mantel piece or in a china display cabinet.

This leads to the final point concerning ornaments, and it concerns noises generally. Jarring, jingling noises may be (*Continued on Page* 571)

The Sound Track of Yesterday and Today

By Arthur Jeffrey

YOU REMEMBER HER. Exactly five minutes before the picture started she would march down the aisle, her music under her arm, her chewing-gum already in her mouth. In a moment the light would be snapped on above the piano in the pit and, after a few experimental scales, the "overture" would begin. When the title of the feature was flashed on the screen, the music changed abruptly, and thereafter it followed, in its unique fashion, the action of the otherwise silent film.

Her day is over, but her influence lingers. For the girl who used to pound out the accompaniment to the old-time flickers was the precursor of the modern masters who compile the musical scores of today's talkies. Her place is now taken by such men as Alfred Newman, who supervised the musical score of "They Shall Have Music"; Franz Waxman, who has to his credit the scores of scores of films; and Reginald LeBorg, who has been responsible for the musical sequence of such films as "One Night of Love", "The Great Waltz", "The Certain Age", and, more recently, David O. Selznick's "Intermezzo," starring Leslie Howard and the lovely young Swedish discovery, Ingrid Bergman. In all these men, and the many others who create the musical backgrounds of today's films, the "Girl Behind the Upright" has been reincarnated.

A Bygone Heroine at the Piano

LeBorg, representing his profession, pays public tribute to this heroine of the silent days:

"She may not have been a virtuoso, and she may have limited her piano selections to the most hackneyed old chestnuts, but she must be given credit for having first taught audiences to experience motion pictures with both their visual and auditory senses. She helped them, moreover, to associate the musical backgrounds with the action on the screen, whether she played *Hearts and Flowers* during the romantic interludes, or the 'Pathetique' for a death scene, and thus laid the foundation for us. By the time the talkies came in, picture goers had learned to expect this musical fillip with their films, and today we 'musical directors' continue in the tradition set by the girl who used to play the *Light Cavalry March* when the sheriff's posse was closing in on the cattle rustler.

"Of course the art has been vastly advanced since those days. Reputable musicians and composers are employed by all the studios to compile the scores for modern motion pictures. Extensive musical libraries are ransacked to provide the selections, and, if the exactly right number cannot be found, a new one is written to order. Just as in the silent days, however, the musical score is planned to qualify and explain the action on the screen, and to supply the psychological undertones which can be conveyed only by the medium of music."

Music the Soul of Movies

His contribution to "Intermezzo, A Love Story", is cited by LeBorg as a good example of what is entailed in a modern motion picture score. As the story concerns the romance of a world famous violinist and his young accompanist, music plays an integral part in the action of the picture itself. But, more important, is the background music which underlines with emphasis the plot of the film.

Christian Sinding's famous *Rustle of Spring*, for instance, is the musical motif of the picture, connoting the love between the musician and the girl; and it is played wherever they appear together, thus forming a thread which weaves its pattern throughout the film. On the other hand, the title song by Heinz Provost symbolizes the devotion of the violinist for his wife and suggests the transience of his affair with the younger woman. There are other themes too, all representing various moods and phases of the film, combining to form its musical score.

Yet, with all the modern improvements that have been incorporated into the musical sound track of modern productions, the application of psychology, and the employment of the world's greatest talents, there still remains the ghost of the girl in the orchestra pit, pounding out the phantasmal chords of *O Promise Me.*

Fifty Years Ago This Month

MRS. JOHN CURWEN, an eminent English teacher of her day, wrote for the *Journal of Education* of London, and was quoted in THE ETUDE:

"A few only may become fine performers; all, or nearly all, can learn to be good listeners. While we train the fingers to perform, let us train the ear to hear; to observe beauty of *musical* form, color, light, and shade; and then even those who from one cause or another abandon the practice of an instrument will never lose their interest in music as an art, and when they go to a concert they will be able to form a more or less intelligent opinion of the merits of a composition, without waiting for the verdict of the daily papers. . . . . .

"It is evident that, to secure this intelligent appreciation of music, we must cultivate all sides of the subject. It has been truly said that a musician must 'hear with the eye and see with the ear.' The child who is practicing sight-singing is learning to hear with his eye, for what he sees on the printed page must be heard with his mental ear before he can sing it; and we must so cultivate his *ear* that the musical sounds which he receives shall take the form of notation before his mental vision. The musical profession is just beginning to wake up to the necessity of ear training, and an ear-test of a simple kind is added to some of the practical examinations. Such ear-tests are necessarily haphazard and tentative at present, for the musical profession (outside our Tonic Sol-fa kingdom) has not got any system of ear-*training*, but it is at least a move in the right direction. Ear-training, to be effectual, must begin with the child's first music lessons, and grow with his growth.

"Another necessity to the intelligent appreciation of music is familiarity with musical form, a subject totally neglected in elementary teaching. Yet a little child can be taught from the very beginning to observe imitations of rhythm and melodic sequence, and he will take a far greater interest in a little piece when he knows something about its construction, just as he delights in picking a flower to pieces and learning about its parts. The elements of musical form are far more valuable to the amateur than the elements of harmony, and easier to acquire; therefore, form should come first. When the pupil enters on more serious study, form gives life to the dry bones of harmony, and it is a mistake to postpone it until the student begins to study composition."

Blind Tom

The Miraculous Case of Blind Tom

The Enigma of the Famous Musical Genius Who Astonished the World

By Eugenie B. Abbott

A NEGRO WOMAN standing on the slave block and holding to her breast a pulpy black bundle of humanity, her twenty-first child! As she was being bid on by the slave owners, the auctioneer shouted, "We'll throw in the pickaninny!"

It may seem almost incredible but in less than twenty years the "pickaninny", grown into a man, had created a furore in all parts of the world by his playing the piano. Great musicians heard and were amazed and many gave him severe tests of ear and memory, for he was blind and entirely untaught musically. His genius and the exquisite beauty of his playing aroused the admiration of all kinds of people, from the uneducated to those of the highest culture, who were thrilled and amazed at what they heard.

Blind Tom was born May 25, 1849, near Columbus, Georgia. His parents were common field hands of pure Negro blood. Blind from birth, Tom learned nothing from sight, and in infancy he showed little intelligent interest in anything. However, almost as a baby he manifested a strange interest and fondness for sounds, as well as an amazing talent for imitating any sound he heard; and his memory seemed to register anything from long conversations to musical tones. He loved to be out of doors, and the night seemed especially to fascinate him. Thus, whenever his mother failed to lock her door, he would escape and get out, playing about as in the day. Could it have been that when "the harsh noises of our day" were silenced, he heard sounds that did not penetrate to our duller ears?

An Early Start

His marked musical talent was noticeable before he was two years of age; but it was not until he was about four that a piano was installed in the home of his owner, Gen. Bethune. When anyone played Tom would listen, and it is easy to understand that the melodies he heard, and perhaps some original musical ideas, were being stowed away in his mind to be used when opportunity should come to him. The opportunity came when he escaped from his mother's room in the night. He found the door and piano open and began his first playing. Thus, before daybreak, some one was awakened by the piano. He played on until the family came down at the usual hour. Although the performance (his first) was far from perfect, it seemed marvelous to them as they stood about watching him. He played with both hands, using white and black keys.

After this experience, he was given access to the piano. He is said to have played everything he heard, and then began creating his own compositions imitating the various phases of nature—the wind, the trees, and the birds. It would seem that all nature must have been whispering to him of her beauties, giving him a vision of loveliness unseen and unheard by those who had the full development of human sight and intellect. Someone has said, "There is no art about him. God has given him a guide, but it is a silent one, that of nature herself."

When Tom was less than five years old he listened during a severe thunder storm; and as it ended he immediately went to the piano and played what seemed to represent quite clearly the rain, wind and thunder. This was given on his program as *The Rain Storm.*

Much has been said and written of his extreme bodily activity. As he could not well join other children in play, and lack of sight limited him to small spaces, instinct would have led him to develop exercises of his own, which naturally would consist of jumping, whirling, twisting of legs and arms. Whatever the cause of the intensity of action carried on throughout the years, it could easily be attributed to a very sensitive, nervous temperament, which must have suffered under the constant giving of concerts and exploitation of him, partially as a doer of tricks, for the crowds to laugh at.

Tom Takes a Lesson

Tom was nature's child, and lived in a mental world of his own, a world of music. We know the great Beethoven loved the out of doors, and received from nature messages of harmony and beauty which inspired his greatest compositions. To this blind, uneducated Negro also must have come many lovely messages of harmony and beauty; and, from what might seem to be mental darkness, there were haunting memories of beauty which he persistently reached out to receive. This may be illustrated by the following story:

When a girl not yet twenty-one, I went to the old town of Winchester, Virginia, to teach music in a private school. One day it was announced that Blind Tom would give a concert. Great interest was expressed over the approaching event. I was filled with curiosity to hear this Negro, but most of all, to be convinced of his power to imitate any composition; and was hopeful there would be played something quite difficult.

The moment arrived when the invitation was given from the stage for someone in the audience to play for Tom to imitate. The request came for me to play. The choice I made was the Heller transcription of Schubert's *Die Forelle* (*The Trout*). As I took my seat at the piano the manager said, "not too long a piece." I told him I would stop when about half way through. As I played I sensed that Tom was reacting to the music in a way that affected the audience with a suppressed desire to relieve themselves in merriment.

The manager again came to me and said, "Go right on." After I finished he announced that, as Tom had heard this composition before, he would ask the young lady to play something else. I chose one of the simpler Chopin waltzes, which Tom imitated very well. (*Continued on Page* 564)

Record Releases of Dominating Interest

By Peter Hugh Reed

PAGANINI WAS NOT a great composer and his output was limited. His greatest fame, of course, was as a violin virtuoso. But since his "Twenty-four Caprices" are actually lessons in various technical problems, which, taken as a whole, constitute a treatise on his technic, the issuance of these pieces in two album sets was the wisest observation any record company could have made in honor of the recent centenary of the composer's death. Victor makes this contribution with the nineteen year old violinist, Ossy Renardy, as the performer. Renardy, who specializes in the playing of Paganini's compositions, gives highly commendable performances of the first twelve Caprices (album M-672). There are recorded examples of more remarkable renditions of a couple of these, such as the *A minor No. 5* and *E major No. 9*, by the more mature artists, Primrose and Szigeti; but this fact need not detain the violin student interested in the series as a whole, for Renardy has given admirable performances. The album of the second twelve Caprices was not at hand when this review was written.

Paganini's "Grand Quartet in E major", issued by Royale, also as a centenary gesture (set 27), hardly represents the composer in a favorable light. Reminiscent of Rossini and Schubert, the music is lacking in distinction and originality and is far too redundant for its own good. As a novelty it may find some appeal. It is excellently performed by the York String Quartet, although not entirely satisfactorily recorded.

Honoring the centenary on last May 7th, of Tschaikowsky's birth, Columbia has issued a new recording of the master's "Fifth Symphony"; and both Columbia and Royale have issued recordings of his "Quartet in D major, Op. 11." Tschaikowsky's "Fifth Symphony" is perhaps his most popular. It is a work that, according to many writers, embodies a program in which the "tread of an inexorable fate" intrudes upon all four movements. The late Philip Hale contended that it awakens in the listener "the haunting, unanswerable questions of life and death that concern us directly and personally." Rodzinski, conducting the Cleveland Symphony Orchestra, gives an objective reading of this music; he strives to make a universal program out of what is generally regarded as a personal one. There will be those who will contend that his performance is preferable to Stokowski's more highly personalized one. In our estimation, neither conductor has given the really definitive reading, although our preference leans toward the Rodzinski version. As a recording the latter is a magnificent achievement in orchestral reproduction.

Tschaikowsky's "Quartet in D major, Op. 11", was his first composition to find wide appeal outside of Russia. The youthful exuberance of its outer movements and the poetic sensitivity of its famous *Andante cantabile* are among its chief attributes. It is good to have this quartet recorded in its entirety—to hear the *Andante* as Tschaikowsky planned it to be heard. The Roth String Quartet plays this work for Columbia (set M-407), and for Royale the performers are the New York Philharmonic String Quartet (set 33). Neither of these performances does the composition full justice, and both are unevenly played. The newly reorganized Roth Quartet gives a more unified performance here than in its recent Haydn set, but while warmer in tonal quality than the more rugged performance of the Philharmonic group (composed of first desk men from the famous New York Philharmonic-Symphony Orchestra), the Roths lack much of the latter's verve and assurance. From a reproductive standpoint, the Roth set is greatly preferable.

ARTUR RODZINSKI

Among recent orchestral releases Dvořák's "Second Symphony", as played by the Czech Philharmonic Orchestra under the direction of Vaclav Talich (Victor set M-663), is an eminently worth while composition. It is, perhaps, the most notable and interesting of the Czech master's symphonies on records. Although the influence of Brahms is apparent in the melodies and harmonies of this music, no one but Dvořák, one feels, could have written it. The performance by one of Europe's finest orchestras (now disbanded) is a consummate one.

There is admirable detailed transparency in Bruno Walter's reading of Berlioz's "Fantastic Symphony" (Victor set M-662). It is not often that we hear this music played with such finesse and sensitivity. Although Walter does not whip up the melodramatic excitement of the latter part of the work, as do some other conductors, he none the less conveys its programmatic implications. In the beautiful, Beethovenish *pastorale* movement, his reading is memorable. The recording, made in France (the orchestra is that of the Paris Conservatory), is excellently contrived.

The Philadelphia Orchestra, under Eugene Ormandy's direction, gives a polished and luminous performance of Ravel's "Second Suite from Daphnis and Chloë" (Victor set M-667). The tonal splendors of this score, one of Ravel's best, are notably revealed by Victor's recording engineers. For instrumental coloring and shimmering nuance this set is one of the best extant.

Liszt's fourth tone poem, *Orpheus*, is a work of romantic ardor. Its poetic lyricism and thematic unity will surprise those who contend that Liszt is only a capricious genius. Inspired by Gluck's opera of the same name, the work depicts Orpheus singing and playing, revealing to "all humanity the beneficent power" of his art. Howard Barlow and the Columbia Broadcasting Symphony Orchestra give an admirable performance of this music (Columbia album X-165).

Arthur Fiedler, conducting the Boston "Pops" Orchestra, plays four novelty waltzes by Johann Strauss (Victor set M-665). Two of these, the "New Vienna Waltz" and the "Cagliostro Waltz", are as irresistible as any of the composer's three-quarter time dances on records. On Victor discs 4489 and 4490, Fiedler turns his attentions to some "Austrian Peasant Dances", appropriately playing them in a manner reminiscent of Kursaal and beer garden bands.

Although Benno Moiseiwitsch, with the London Philharmonic Orchestra under the direction of Walter Goehr, gives a technically competent rendition of Rachmaninoff's "Second Piano Concerto" (Victor set M-666), he does not succeed in effacing the memory of the performance of ten years ago by the composer, and Stokowski and the Philadelphia Orchestra. The romantic sentiment of this work found more sympathetic interpreters in the older set; however, those who prefer reproductive superiority will find the Moiseiwitsch performance more satisfactory.

The Busch Quartet plays an early Schubert "Quartet, No. 8, in B-flat major" (written in the composer's seventeenth year), with wholly admirable expressiveness (Victor set M-670). Not one of Schubert's greatest chamber scores, there are, nevertheless, enjoyable sections throughout, especially in the tender slow movement and in the sparkling *finale*.

Chopin's *Berceuse in D-flat major, Op. 57* is a shimmeringly ornamental piece of tonal poetry. It is played with rare fluidity and nuance by Alexander Brailowsky (*Continued on Page 576*)

RECORDS

Film Music for the New Season

By Donald Martin

Allan Jones as a Grecian lover sings to Rosemary Lane in "The Boys from Syracuse."

MIDSUMMER SEES an important innovation in the field of motion picture musical comedy. The film is Deanna Durbin's "Spring Parade" (Universal), and the innovation is the use of a musical comedy written especially for the screen, without previous presentation on the stage. While motion picture music has progressed in quality and value along with the improvement in camera and sound-track technics, Hollywood never has had the courage to produce an untried light opera. The films of this type that have been made—"Desert Song", "Naughty Marietta", "Rio Rita", "New Moon", and "Irene"—all were adapted for the screen from successful stage productions. "Spring Parade" pioneers a field that should be rich in promise.

Universal producer Joe Pasternak is responsible for the innovation. Miss Durbin has completed seven pictures, all built around the young star's person, with music playing an incidental rôle. Now Mr. Pasternak wanted a vehicle where music and star could share the honors. About this time, Adolf Hitler marched into Vienna and a certain Robert Stolz marched out. Mr. Stolz is responsible for the success of fifty-two foreign screen operettas, and his "Zwei Herzen in Drei Viertel Takt" ("Two Hearts in Waltz Time") took America by storm. Looking for a new home and new opportunity, Mr. Stolz found Hollywood and Mr. Pasternak; looking for new musical material, Pasternak found Stolz.

To Robert Stolz Mr. Pasternak brings the finest technical achievements the composer has ever had the good fortune to command. In a recent interview he expressed the opinion that American orchestras have the finest instrumentalists in the world; he can "hardly wait to get his hands on the baton." To Mr. Pasternak, Robert Stolz brings a solid background of distinguished musical achievement. At the age of seven Stolz was touring Europe as a concert pianist. At twenty he had won his spurs as a symphony conductor, a career which he continued when he began the composition of lighter music. He has been for many years, an annual guest conductor with the B.B.C. Symphony Orchestra in London; and in Europe he ranks, as a conductor, higher even than as composer. In addition to his fifty-two film musicals, Mr. Stolz is the composer of thirty-eight stage operettas, including the successful "Wild Violets", which ran for four hundred performances in London (and which may be seen on Broadway in the fall), twelve hundred popular songs, a sizable number of suites and orchestral works, and one grand opera, "Roses of The Madonna."

Most of the music for "Spring Parade" was written in Paris, but the score was completed in New York. Henry Koster, who worked with Stolz in his foreign screen operettas, will direct as he has most of the Durbin films. Formation of the Durbin-Stolz-Pasternak-Koster quartette assures an auspicious début for original screen operetta in America, and, with a composer as prolific as Mr. Stolz in the vanguard, the future of this new and interesting form of screen entertainment looks immensely encouraging. Anyone who remembers "Two Hearts in Waltz Time" (and who can forget it?) will want to give Robert Stolz a hearty American welcome.

Another, and purely American, popular musical art form reaches the screen with the presentation of "The Boys from Syracuse", Universal's screen version of the Rodgers and Hart Broadway musical hit, which is based (very lightly!) on Shakespeare's "A Comedy of Errors."

Richard Rodgers and Lorenz Hart, together with George and Ira Gershwin, Cole Porter, Irving Berlin and a few others, have raised the level of popular music to the status of an American art. The Rodgers-Hart score for "The Boys from Syracuse" is considered the best of a long line of successful stage musicals, among them "Babes in Arms", "I Married An Angel", "I'd Rather Be Right", "Dearest Enemy", "The Connecticut Yankee", "Too Many Girls", and "Higher and Higher." In addition to the songs from the stage production (among them the popular *This Can't Be Love, Sing for Your Supper, Falling In Love With Love*, and the comedy tune, *He and She*), Rodgers and Hart have composed two new songs for the motion picture version. One of them, *The Greeks Have No Word For It*, is sung by Martha Raye, with a chorus and ballet in the background. The other, *Who Are You?* is sung by Allan Jones and Rosemary Lane.

Besides Allan Jones, Martha Raye, and Rosemary Lane, the cast includes Joe Penner, Irene Hervey, Charles Butterworth, Alan Mowbray, Eric Blore, and Samuel S. Hinds. The picture is directed by Edward Sutherland, with musical direction under the baton of Charles Previn.

The motion picture career of William Holden is progressing along instrumental lines. In "Golden Boy" Holden played the violin. In Wesley Ruggles' production of "Arizona" (Columbia Pictures), he lets go on the banjo; and Holden's performance on that lusty instrument will be no mere stage property. He has long been at work acquiring technical mastery of the twanging strings, and has taken as his own the typical pioneer song of Civil War days, *Betsy from Pike*.

William Holden accompanies himself on the banjo when he serenades Jean Arthur in Columbia's new musical picture "Arizona."

According to Morris Stoloff, head of Columbia's music department, *Betsy* will, in all likelihood, lilt its way through the picture as theme song, winding like a brilliant thread through all the multifarious musical material created (and unearthed by laborious and accurate research) for the film.

His work on the musical score of "Arizona" is one of the most interesting assignments Mr. Stoloff has had in his four years with Columbia, during which period (*Continued on Page 569*)

MUSICAL FILMS

The Etude Music Lover's Bookshelf

By B. Meredith Cadman

Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE *at the price given plus the slight charge for mail delivery.*

For the Well-Tempered Piano Child

Your grandfather's grandfather had a spot in his education which was probably skipped in your bringing up throughout the years. He was regaled with precious precepts. What is a precious precept? Solomon knew all about them, but he called them proverbs. Down through the centuries it has been the habit of men of all lands in all tongues to crystallize their common sense into little thought nuggets. Plutarch used to say, "He is a fool who lets slip a bird in the hand for a bird in the bush." Cervantes doctored that up to read, "A bird in the hand is worth two in the bush." Ben Jonson repeated it in "Volpone", and thousands of people have repeated it since then right down to Sigmund Spaeth, who jovially says it in music, and Tony Sarg, who merrily says it in cartoons (in two colors) in a new book called "Maxims to Music." Some smart somebody put these two lively-minded men to work upon this unusual juvenile volume. First there is the cartoon, then a comment in text and then a musical setting of each maxim to some widely known melody. This is surely a far more agreeable and civilized means of impressing the wisdom of these venerable and revered maxims upon the jittery youngsters of today than having them copy them over and over again in a dreary classroom on a germ varnished slate, as did their ancestors.

Whatever you may think about the value of precepts in education, there is no question that these things stick in the youthful mind and may help to steer the youngsters through many dangerous life channels. Understand, the pieces in this book are not designed to be played *by* the child, but to be played *to* the child by those who undertake to protect themselves from the surging prodigies of today by keeping them profitably entertained through learning in agreeable fashion the maxims, mottoes and traditional sayings to which many of the parents of yesterday attributed their virtues. It is a charming gift book.

"Maxims to Music"
Authors: Sigmund Spaeth and Tony Sarg
Pages: 64 (8" x 11")
Price: $2.00
Publisher: Robert M. McBride & Company

Music in the Days of Good Queen Bess

From 1558 to 1625 creative development in England was so great that many feel that never since then has genius soared so high in Albion. Dr. Morrison Comegys Boyd, for many years Professor of Music at the University of Pennsylvania, has chosen to make this copious and fruitful period of sixty-seven years his field for many interesting musical explorations in those gay and treacherous days when two monarchs, Queen Elizabeth and King James, ruled the land.

Elizabeth's father, Henry VIII, was no mean musician for his times, and he was almost as proud as Nero of his gifts, but with more reason, for if we are to believe Erasmus, bluff King Hal, composed a service of four, five and six parts. According to other Italian reports, Henry, in addition to starring as Bluebeard and disposing of most of his wives, was an extraordinarily gifted man, speaking many languages and playing many difficult instruments skillfully.

It is not surprising then that his daughter Elizabeth had strong musical inclinations and studied the art many years with Roger Ascham. Not only did she sing and play, but also, stated by herself, she composed ballets for her corps of sixty musicians.

James I, on the other hand, was not musical. He did, however, give both his sons, Henry and Charles, a good musical education.

Dr. Boyd has dug long and deep in musical archives to produce this scholarly work and his excavations are most effective. More than this, his work is not, like some books of this type, infected with pedantry so that no one but a book worm could possibly be captivated by it. His

DR. MORRISON C. BOYD at the Console of the Cyrus H. K. Curtis Organ in The University of Pennsylvania Irvine Auditorium in Philadelphia, Pennsylvania.

chapters upon Church Music, Madrigals, Songs, Instrumental Music, and Music on the Stage, are revealing. One of the most important chapters in the book is that devoted to the Musical Theory of the age. The book is carefully documented and is a very worthy achievement for Dr. Boyd and the institution with which he is identified.

"Elizabethan Music and Musical Criticism"
Author: Morrison Comegys Boyd
Pages: 363
Price: $3.50
Publishers: University of Pennsylvania Press

New Busoni Material

La Rassegna Musicale, directed by Guido M. Gatti, presented in its January issue (which was the first volume of the thirteenth year of that excellent magazine which for twenty-one years was issued in Turin, Italy, under the name of *Il Pianoforte*) an entire number devoted to Ferruccio Busoni, possibly the greatest of all pianists of Italian birth. The issue consists of eighty-eight pages of carefully presented material. The initial article in the series of fifteen is an admirable estimate of Busoni as a pianist, by Alfredo Casella. The cost of each issue in Italian currency is five lire. Busoni admirers will find this work in Italian to be admirable material for reference.

La Rassegna Musicale
Pages: 88
Price: L. 5

Music at the Golden Gate

Whether you are a New Dealer or an Old Dealer will make little difference when you come to survey one phase of the work of the W. P. A. Music Project in California. We refer to the voluminous mimeographed volumes detailing the history of music in California. This work has been ably done under the supervision of Cornel Lengyel. Ten volumes have been scheduled, the fourth of which, "Celebrities in El Dorado," has just appeared.

In its two hundred and seventy pages, the editorial staff of the Music Project, including some score of participants, have amply proved that they have not accepted government funds without giving something of permanent value in the musical historical records of our country. If this were to be done in each state of the Union, historians of the future could work with far more ease and assurance. The volume is filled with interesting data and biographies about musicians who have appeared in California. It covers the years from 1850 to 1906, as well as lists of prominent visiting musicians from 1850 to 1940. As a reference aid to students, this should be invaluable in the future.

The pages of this unusual work of research reveal many striking and romantic figures. Among them was Eliza Biscaccianti, daughter of an Italian violinist and orchestra leader who married the organist of the famous Handel and Haydn Society of Boston, her birthplace. Eliza was born in 1824. She made her New York debut in "La Sonnambula" in 1847. Her husband, Biscaccianti, inaugurated San Francisco's first grand opera season in 1852 at the (*Continued on Page 566*)

BOOKS

Music Along the Networks

By Alfred Lindsay Morgan

BACK IN 1936, Mme. Yolando Mero-Irion, chairman of the Women's National Radio Committee, asked the broadcasting industry why there was a definite lowering of the standard of reproduction during the summer. It can be assumed that the inquiry was leveled generally at the many replacements of prominent sponsored hours. It is said that the broadcasters themselves see no reason for the change in program fare in the summer, and that they have spent large sums in surveys of listeners' preferences, to prove that people want the same sort of musical fare all the year round; but it appears the men who sign the checks for the big air shows cannot be convinced.

The question of the standards of summer radio programs is one of those annual conditions, which, as Mark Twain said of the weather, people discuss but never do anything about. Twain's witticism, however, in this case is good only for a laugh; for, while people cannot do anything about the weather, they can help to alter the quality of radio fare in the summer. Proper protests in sufficient proportions from music clubs, educators, radio listeners and musicians should in time convince those who need to be convinced that people's tastes do not change automatically when the leaves turn green, and again when they become brown.

Just because music moves into the open (so to speak) during the summer months does not of a necessity mean that it has to take a lighter form. When we read about melodies chosen especially to "soothe the summer mood", we cannot help but feel that the listener's intelligence is being underrated If we like good music in the winter, we like it in the summer; if we like popular music at any time, we like it all year round. When we read statements like "Music that soothes—music that satisfies—music for the summer", we are inclined to think that broadcasters are confusing soft drinks with music. Summer or winter, spring or fall, genuine music lovers always like good music.

Judging from comments we have heard, two broadcasts, among the prominent summer replacements, loom out not only as worth while additions to the summer fare, but also as worthy of a sustaining place on their respective networks. One of these is the Columbia Broadcasting Symphony program, directed by Howard Barlow, and heard Sunday afternoons in place of the Philharmonic-Symphony Orchestra; and the other is the Sunday Night Concert, now featuring a symphony orchestra, heard over the NBC-Blue Network. The type of program that Barlow features is frequently off the beaten path and shows an enterprise that many other conductors might do well to emulate.

Interest in the NBC Sunday Night Concert has been heightened recently by the inclusion of a group of distinguished visiting conductors, replacing Dr. Black while on his vacation. The latest of the visiting conductors is Erich Leinsdorf, the brilliant young Wagnerian director of the Metropolitan Opera Company. He will be heard through September 8th; and for the remaining three concerts of the series Izler Solomon, conductor of the Illinois Symphony Orchestra, will officiate. This Sunday Night Concert, which originally featured Frank Black and his String Symphony, might well continue with that chamber orchestra throughout the year, for Black and his String Symphony was one of the best programs of its kind that radio has sponsored.

Alfred Wallenstein conducting a Mozart opera broadcast as seen through the control window.

A replacement, which originates out of the idea that summer listeners require a different type of show, is the Ford Summer Hour (Sunday nights) featuring Jessica Dragonette, James Newill, and Leith Steven and his orchestra. The show is a good one with cleverly devised programs; one that may well find a permanent place on the airways. Although it probably does not replace the Ford Symphony Hour for the many who follow that program regularly, it undoubtedly attracts an equally large number of listeners. For audiences vary, and well they may. Miss Dragonette is a definite radio personality and a gifted singer, and her contributions to the program are always enjoyable.

Replacing the regular sponsored Saturday morning broadcasts of various musical conservatories, Columbia recently has introduced a new series which deserves to be heard at a more advantageous time of day, as well as to be carried on through the winter. We refer to the broadcasts of the Dorian String Quartet (11:05 to 11:30 AM, EDST) and Vera Brodsky, the pianist (11:30 AM to 12 Noon, EDST). The Dorian Quartet specializes in the performance of contemporary works, and its playing has been widely praised for its precision and fluidity. Vera Brodsky, turning her attention, during recent broadcasts, to the piano works of Brahms, has given further evidences of her sound musicianship.

It looks as though Deems Taylor's brand of music chatter is just what the radio public wants, for the noted composer, critic and author has been reappointed as intermission commentator for the New York Philharmonic-Symphony Orchestra broadcasts this coming season. Taylor first became the intermission commentator with the opening of the 1936-37 season, and since that date with one exception, has spoken in every broadcast—one hundred and nine talks in all. Taylor's informal, somewhat confiding, manner has won him praise from listening millions in the Americas and overseas. His style has been called thought provoking, and it has considerably influenced radio commentary.

"So You Think You Know Music", the Columbia Network Musiquiz (heard on Sundays 2:35 to 3:00 PM, EDST) observed its first birthday in early summer. Overflowing with anniversary spirits, Ted Cott, its youthful and facile master of ceremonies, gave out some interesting statistics about the program for the first year. In the first place, Mr. Cott wants it known that the one hundred and ninety-six contestants who took part during the first year have a right to think they know music. No less than 67.7 per cent gave correct answers to Cott's questions. Dividing the participants into three groups, the following are the respective music quotients: Laymen, 61.9; popular musicians, 68.8; classical musicians, 72.3. "Women," Cott says, "outnumbered seven to four by men, outscored the men, six to five. Of the entire number of correct answers, 52.3 per cent, the highest, was given by the classical musicians. But check this off to just plain John Music-Lover: the highest number of perfect scores was rung up by laymen, who got six. Only four professionals hit the mark, three of them being opera singers and the other the pianist, Moriz Rosenthal." The contestants ranged in age from six to seventy-eight.

At the end of its fifth season on the air, the Cincinnati Conservatory of Music conducted its annual poll for request selections to fill its season end broadcasts. The results were most interesting. It was found that the "Fifth Symphony" of Beethoven still remains the indisputable favorite of all symphonic works. (*Continued on Page 568*)

RADIO

Making Practice Produce

A Nine Months Program Designed to Compel Results

By

Bradwell Clarke

THE CHIEF AND MOST IMPORTANT activity in the development of musical accomplishment is practice. No amount of musical study can make up for a lack of musical practice. For musical ability is essentially the expression of musical art rather than a knowledge of it. Knowledge, experience and understanding are all, of course, desirable; but trained facility of execution is the very basis of musicianship.

So it behooves the earnest teacher of music to know something of the physiological and psychological processes involved when continuous daily practice is being established as a lifelong habit. Waste of time and effort in the practice habits of the average student is widely current, and in many cases mistakes of procedure, which practically nullify all possibilities of musical achievement, are allowed to enter in or are even introduced. Also this is one of the fundamental reasons behind the desultory practice and lack of interest on the part of pupils that so plagues the teacher. For human nature unconsciously senses useless efforts, as a consequence of which the fires of enthusiasm have nothing upon which to feed.

Long ago physical culturists learned that long continued repetition of light or non-concentrative (that is, non-attention demanding) exercises were worse than useless. For they not only produced no real development but actually proved a drain on the present level of constitutional strength. Similarly the old fashioned educational practices of mere repetition of studies, notably the memorizing of poem after poem, as a means to intellectual development had to be abandoned as non-productive of the ends sought. It is finally becoming understood that all physiological development, and psychological too (which is but a realignment of the physical cells of the nerves and brain), is predicated on conscious or attention-demanding practices.

What is Practice?

Practice in music means the cultivation of skill and facility of bodily execution in the production of music. It is the very wonderful process of converting conscious, deliberate, attention-demanding, and usually slow physical movements, into subconscious, automatic and often highly speeded actions. It is a process by which we make use of the remarkable automatic habit function of the body. This function is resident in the involuntary nervous system, over which we have no conscious control, its expression being at all times spontaneous.

But there is a way in which our efforts can be amplified through the medium of this "habit" mind. And the word "habit" is the key thereto. Any conscious movement habitually practiced becomes a habit, that is, an automatic function of the involuntary nervous system. Note the word "conscious" in relation to movement. The habitual practice must be conscious.

If a detail of manual execution, of which the student is only partially conscious, is practiced habitually, only the conscious part will become an automatic habit. This is the explanation of why so many students of music reach only a mediocre skill. They never have cultivated a full consciousness of every movement that they practice. Mistakes in performance indicate unconscious practice of the faulty detail.

Thus it is obvious that the only way to practice is slowly enough to keep, at all times, fully conscious of the movements we are seeking to make automatic habits. Also no more difficulty should be present in our exercises than we can consciously attend to. No effort at speed is necessary! For no physical development occurs during practice, merely from the execution of speed. And development is the reason for practicing.

Consciously directed movements are what produce development. Hence, as soon as an exercise is mastered (in the sense of someone being able to perform it smoothly, deliberately and without effort of attention), the student should move on to a new and slightly more difficult one. Speed is merely intensity of nervous effort and has nothing to do with the production of development. In fact, speed itself is at all times dependent on executional development. Therefore one's efforts very properly should be directed to the kind of practice that produces development. The necessary speed will always be available if full development of the habit function is achieved.

Incidentally this feature of speed has a definite limiting factor determined by the amount of one's vitality. Its ultimate possibilities vary greatly among individuals.

The student's pieces for exhibitional performance should be kept far enough behind the exercises, in point of difficulty of execution, so that the necessary speed for their performance comes without effort.

Summarizing, practice should be slow enough at all times for one to be fully aware of just what movements are being executed, and the exercise should always be simple enough to fall well within the grasp of the attention.

A procedure of training along these lines will lay a foundation of absolutely flawless technic. It will lift the function of execution out of the realm of consciousness on to the plane of the subconscious, the automatic habit mind—freeing the attention for the more important work of interpreting the "genius" of musical composition. And this brings us to the difference between practice and performance.

Practice is conscious attention to the technic of execution. Performance is conscious preoccupation with the composer's mood or the piece's tonal modes.

Practice Periods

The cyclic periods of growth, as they appertain to the physical organism, have an all important bearing on the amount of time that should be devoted to practice. The recurrent cycle of growth, as manifested in all cellular organisms, is a period of about thirty days.

In any line of application in which results are predicated on development (which is growth), it takes about a month to start the first beginnings and about three months before any real progress is apparent. This explains why the new student seems to get no results at first and must persist in his efforts if he is to make any showing at all. In some nine months from the start, if the application has been steady, the speed of growth is progressing at its maximum. From this point on the rate of development begins to decline till at the end of about two years from the original start, it practically ceases, the maximum development having been attained, in so far as was possible within the degree of the student's endowment. From here on practice merely sustains the state of development or at best varies the facility of its employment.

This law of growth has another phase of manifestation determined by the state of maturity reached in the organism. In human beings maturity is reached at about twenty-eight years of age, and a student who is not yet mature, if he continues his application, will have, in addition to his two-year foundation, the added growth endued by the years necessary to the completion of his maturity. In other words a ten year old student will go much farther in five or ten years of study than will a thirty year old one; though at the end of the first two years of study, the thirty year old person will show infinitely more accomplishment, because of the fact that he has much more natural endowment at that age to work on, than has the ten year old.

Timing the Practice

The length of time to practice is also of great importance. In the early stages of study, when intensing of effort (concentration) is practically nil, twice a day is none too often. From a half to no more than an hour each time is sufficient. The guide to this is fatigue, as no development is possible after such a condition sets in. Later, as the power of intensive application increases, the time should be reduced to a single daily period of one to two hours.

After five or six months, a natural division in the application should gradually come about in which a discrimination is made between practice and performance (exercises and pieces). The former are the basis of one's development, the latter the fruit of it. The teacher who uses pieces for development work neutralizes much of the pupil's efforts and also confuses the pupil's grasp of his own progress.

From this point on the exercises should be progressively increased in intensity (by this is meant more difficult to master) and the time of practice shortened. More development can be gained from short practice of hard exercises than from long practice of comparatively easy ones. For it must be remembered that it is the employment of the consciousness rather than the manipulation of the fingers that stimulates (*Continued on Page* 556)

Chords Are Personalities

HELEN DALLAM

By

Helen Dallam

IT MAY SEEM STRANGE and even fantastic to make the assertion that chords in music bear a very close relationship to human personalities. Yet this idea is the underlying reason for which music is recognized as being a vital, warm, pulsating language. This is why music is, perhaps, the most nearly human of all the arts, the most sympathetic, most understandable, and the most universal mode of emotional expression, having no specific nationality but having a universal appeal. In other words, music is a human as well as a spiritual food, for which people do hunger. Just as we note the spirituality of this expression, music, so is it also natural for us to compare and parallel this art with human elements or traits of character as we understand and observe them. Chords, then, which comprise music (and, for that matter, even single tones, whose number of vibrations characterize them) retain and maintain their individualities as do human beings. Thus we hear the expressions "key color" and "chord color." Color in this use is understood to denote quality. They might be termed (and aptly) "key personality" and "chord personality."

In analyzing triads, it is interesting to note the various personalities represented.

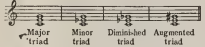
A major triad would seem to express definitely a fact which is not to be disputed. Perhaps, then, this is an individual who is sure of his position without being too self-assertive.

A minor triad may appear to be a trifle in doubt as to the authenticity of his assertion; less positive as to the quality of his power.

A diminished triad is so humble as to be almost inferior in his feeling of unsureness of the situation.

An augmented triad is large, virile and dictatorial. He is self-important and aggressive. His leadership is not to be denied.

Ex. 1



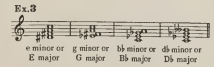
In the same manner are seventh chords identified as to color, quality or personality. The dominant seventh chord is a very decisive expression, and one which is so commonly heard as to be pleasantly consonant whether or not it moves into the tonic triad, a progression to which the ear is ordinarily accustomed. It is without doubt, commanding and dominating in a dignified manner.

Ex. 2

The diminished seventh chord is equally important but less decisive in its expression of individuality. It is inclined to be a delicate and sensitive person, soft and yielding. Its flexibility is its outstanding feature, as it adapts itself easily and readily to any signature at a moment's notice, because of its many possible enharmonic spellings.

For instance:

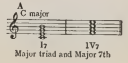
Ex. 3



These chords are identical to the ear but not to the eye or to the theoretical signature. Their different spellings indicate the fact that they are not in the same key. The diminished seventh chord is easy to listen to and to appreciate, its beauty being unexcelled, perhaps, in comparison with its worthy confréres.

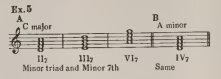
The secondary seventh chords are not less beautiful but are perhaps not equally familiar in sound to the average ear. Those which comprise major seventh intervals are no doubt the most expressively but pleasingly dissonant harmonies of all. The tonic and subdominant sevenths in major and the tonic, mediant and sub-mediant sevenths in the minor keys contain major sevenths which are unusually colorful and powerful when used with discrimination. It will be noted that their foundation triads vary. The large seventh depicts an expansiveness not found in minor and diminished seventh chords.

Ex. 4



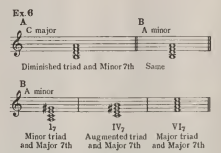
The seventh chords containing minor triads and minor sevenths are more placid expressions than those just mentioned.

Ex. 5



But even these seem stronger than those which are made up of a diminished triad and minor seventh.

Ex. 6



It is a simple matter to summarize and classify these chords into separate compartments of the imagination, just as one discriminates between persons of his acquaintanceship. Some strongly resemble others and are said to belong to the same family, such as being dominant or subdominant in quality. These families differ from one another, however, so that each steadily and emphatically maintains his individual classification.

One might imagine these various seventh chords as expressing the following emotions:

Major triad and minor seventh (primary): consonant and commanding.

Diminished triad and diminished seventh (primary): delicate and appealing. Sensitive.

Major triad and major seventh (secondary): dissonant and dominating.

Minor triad and minor seventh (secondary): tractable and complacent.

Diminished triad and minor seventh secondary): humbly apologetic.

Minor triad and major seventh (secondary): questioning; restless; requiring fulfillment.

Augmented triad and major seventh (secondary): attractively dissonant, depicting power and aggressiveness.

These seventh chords all have natural tendency paths of procedure, which are known as regular resolutions and which sound so natural as to border upon the prosaic if used to too great extent.

The V_7 to I; II_7 to V; III_7 to VI; IV_7 to VII°; VI_7 to II; VII_7 to I and I_7 to IV are regular resolutions. It is interesting and necessary to experiment with every conceivable combination of chords, chaining them together into all kinds of lovely patterns. The results are sometimes surprising to the uninitiated ear which has learned to take for granted certain somewhat monotonous progressions leading safely homeward. Surprises are beautiful and exhilarating. These deviations from the "straight and narrow" are called irregular progressions and they should be used, for variety, nine times out of ten except in the event that an expression of finality be desired, as in a cadence.

There may be a difference of opinion concerning the beauty of the acknowledged dissonant

tonic and mediant seventh chords in the minor mode. In four part writing these harmonies may seem to be somewhat jarring at first; but they are really exciting when used pianistically or orchestrally where they show more lovely character than in four part composition.

The tonic seventh in minor keys is somewhat aggressive because of its major seventh, but it is not so much so as the mediant seventh of the minor, because in the former, a minor triad forms the foundation of the structure whereas in the latter, an augmented triad is the foundation. The second named combination causes an extreme dissonance, but it is beautifully dissonant. The submediant seventh chord of the minor is also a dominating powerful personality, due to the fact that it contains a major triad and a major seventh like its prototypes, the tonic and subdominant sevenths in major keys.

Thus we have represented many traits of character. This so-called portrayal of emotion is caused by the various combinations of triads and sevenths, with the resultant interesting personalities.

Likewise the ninth, eleventh and thirteenth chords may be catalogued as well as the augmented sixth family, the 6+, 6+ and 6+ chords,

4 5
3 3

plus the many alterations possible to all chords. Including all this added material, there is almost no conceivable limit to the vocabulary of music.

After having identified the various triads and seventh chords in the major and minor modes (for these modes do differ somewhat in classification), it is most illuminating as well as gratifying to discover these "old friends" in compositions played and studied.

It is understood, of course, that only harmonizations belonging to a stated key signature have been discussed in this article. Altered chords and those of transitional or modulatory nature have not found place in this short exposition. Only when chords, belonging to the given key, become easily recognized is it wise to discuss those which are foreign to a given tonality. Naturally all of this so called basic material should be thoroughly understood before music analysis is advisable.

No doubt it is true that all imaginations are not fanciful and that perhaps all musicians do not think and express themselves in accordance with the views herein offered; but it may be helpful to some persons who are inarticulate on this subject to crystallize their thoughts into something beautifully tangible as well as tangibly beautiful, rather than to consider music as a stereotyped system of whole steps and half steps and angular lines which must eventually meet at some point or other. Do not try to make them meet.

Music is flexible, not uncompromising. It partakes alike of the spiritual and the human elements. Therefore it should be regarded so if one is to derive the fullest benefits from this most wonderfully expressive of all arts.

Art Grows With Effort

"Whatever success has come my way, I attribute very largely to having had to make my living while I was studying—and I have been studying all my life. I have learned things that have helped me on nearly every occasion when I have appeared in public. That is one of the joys of the artist's life."—*John Coates, eminent British baritone.*

How to Increase Expansion of the Hand

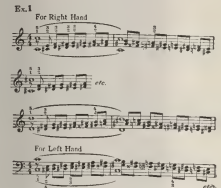
By Stella Whitson-Holmes

UNDOUBTEDLY SOME of our most promising piano students are those handicapped by short fingers which cause them to have a short "reach." This is one of the most frequent causes of poor octave playing; and, whether from a false sense of inferiority or from fact, these students always feel hampered in playing music of much difficulty, and they fall out of practice easily.

Consequently, while bewailing short fingers, this type of student goes through the years seeking, from this book and that, such studies as will improve his reach without causing undue stiffening. As always, if such a study can be found independently of any book, the student will have something that will be of instant use.

The most useful study for this purpose, of which we have knowledge, is one which, like all good studies, does at once a number of things for the student. It develops good, firm, clear octaves, strengthens the forearm muscles, and trains the student in musical theory, as well as accomplishing the purpose for which it was especially devised. Best of all, this study is not one that is so athletic as to breed tension in the mind or stiffening in the muscles.

Briefly, the student builds it for himself upon the chromatic scale played in slow octaves. As the example shows, the student strikes the octave C (being careful to relax immediately) and holds it down.

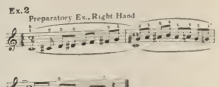


While sustaining it, he plays all the minor thirds to be found within the octave using the second and third, and the second and fourth fingers. It is the playing of these thirds, while holding the octave, that develops strength in the forearm muscles; and, as this strength develops, the study becomes easier to play.

Primarily, as has been said, this study is meant to be a means of developing stretch between the fingers; and the student will be amazed at his growth in this direction with but very little slow, careful practice in which he has fulfilled the requirements of aimed stroke and immediate relaxation, the latter especially in regard to the octave. The octaves are, of course, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, A-sharp, B, and on to C again—the entire octave. While it may appear that both hands could be played together, this is not advisable—at least not for a long time— as this would naturally increase the aptitude for stiffness.

Most short fingered students will have difficulty in keeping the fifth finger in place while the first ascending third is played. In this case, it is better to let go the upper octave note, if to do so will prevent stiffening. Then depress it silently in order to sustain it over the other thirds. As the practice continues, the student will experience satisfaction in finding that he need never lift the fifth at all—full proof that the desired expansion is taking place.

For the very small hand, the following may be welcomed as a preparatory study.



As a primary study for strengthening the forearm muscles, this study will be found less strenuous than the first.

Putting the Finger on the Spot

By Michael Conley

Nothing impresses a patient so quickly and strongly as to have a doctor diagnose instantly the patient's malady. When a pupil goes to a teacher he wants to have his faults corrected as soon as possible and to have his weaknesses removed.

A few decades ago it was the fashion for certain teachers to have the pupil play a piece, whereupon the teacher made a wry face and, speaking *ex cathedra*, announced with solemnity and finality that everything was so bad that the only way in which the situation could be saved was to forget all that one had done and to start again at the beginning. There seems to have been an impression that Leschetizky favored this plan when he sent his pupils to his *Vorbereiter* ("advance preparers," or preparatory teachers). True, he frequently put these pupils through a definite drill, such as that outlined in the exercises to be found in Marie Prentner's "The Modern Pianist (The Leschetizky Method)," to be supplemented by Czerny studies, such as those found in the three volumes of Czerny-Liebling studies. He did not, however, intimate that all that the student had learned was wasted. He merely insisted that the pupil have a period of training with certain hand and arm conditions.

Once we had a pupil who aspired to play octaves. At her first lessons she did not realize that her hand was abnormally small. Obviously all octave playing was injurious. The first thing to do was to expand the hand, which, when one knows how, is through the process of contraction alternating with expansion. In three months the pupil's hand was ready, and in less than another month she was playing octaves fluently.

"It is entirely insufficient to accept music as a sequence or a combination of tones that 'sounds nice.' It would be just as reasonable to regard a meal as something that tastes nice whereas of course the meal has a meaning and a use beyond mere taste: its purpose is to sustain life and the question of taste is merely incidental to the larger issue. Music therefore may sound nice but we desire to arrive at some explanation far transcending this."—*H. Ernest Hunt.*

"The Shorter Road" to Fine Singing

By

William G. Armstrong

IS THERE A SHORTER ROAD to a singing voice? Experience answers in the affirmative. Through what means is it made shorter? Observance of, and adherence to actualities. What are those actualities? That singing, compared to speaking, is a supernormal effort. That breath capacity, retention, pressure, and outgoing control; flexibility of the muscles of the vocal apparatus; the breath resisting powers of the vocal ligaments; range, power and control of the voice; all are extraordinary.

Therefore, as the ordinary never was known to incite the extraordinary, the most direct road, and hence the shorter road, will be that which demands at the outset, the extraordinary.

Some Fundamentals

1. Of exercises for the development of breath capacity, retention, pressure, and outgoing control, the following have proved to be among the most effective:

a. Using a pillow, sit on the floor, about two feet from some heavy piece of furniture under which the toes may be placed. Fold the arms, stiffen the neck, and lower the body *almost* to the floor, then raise it back to the sitting position.

b. Remove the pillow, and lie stretched out on the floor.

c. Interlace the fingers back of the head, bring the elbows as near as possible to the floor, and contract the abdomen.

d. Take a deep breath and try to hold it while inhaling and exhaling twenty-five times through the widely dilated nostrils—similar to panting—directing the intaken air backward to a point far down the spine. The sound of air passing through the nostrils should be made as loud as possible. Increase the number of "pantings" until a count of seventy-five has been reached.

2. For breath retention:

a. Stand with the back to the wall, with the head, base of the spine, and the heels, each touching the wall.

b. Interlace the fingers back of the head, and bring the elbows in contact with the wall. Holding the position, fill the lungs, bring the lips tightly together, hold the breath for five slow counts, then allow it to escape very, very slowly between the resisting lips.

3. For breath pressure development:

a. Stand erect, with the chest elevated, and the hands on the hips.

b. Fill the lungs, bring the lips very tightly together and force the intaken air between the strongly resisting lips, or, in other words, let there be a contest between the pressure exerted by the diaphragm and abdominal muscles and the resistance of the lips. The idea is that of giving the expiratory organs something against which they can exert their pressure; and this is the only possible means to the end. It is very important that no part of the expired air be allowed to escape through the nose, as that would reduce the lip resistance and the effort thus be made useless. Should dizziness be experienced, cease the exercise for the time being. These exercises must be made as much a daily routine as the practice of vocal exercises.

4. Included in the many "roads" are:

a. Insistence upon an ideal tone before muscular flexibility, which makes possible the ideal tone, has been established.

b. Calling to assistance an exaggerated positioning of the lips for vowels, which later must be corrected.

c. Awaiting the establishment of one note before higher notes are attempted, thereby delaying desirable extension of the vocal range.

d. Starting with single sustained tones which stiffen the voice, thereby delaying muscular flexibility; or with slowly sung intervals and sustained high notes, the former inducing a lazy habit, and the latter causing fatigue of the undeveloped vocal apparatus.

e. Indefinite use of a given vowel, which again delays muscular flexibility, because muscular flexibility demands many muscular adjustments, and one vowel causes but one, whereas many vowels cause many.

f. Lastly, the inconsistent of inconsistencies, instruction of the student to relax.

This last statement calls for substantiation, hence a word. Every physical effort, no matter how insignificant, even to picking up a pin from a table, involves muscular contraction. Question: How much more of a physical effort is singing than picking up a pin? Great singers do not sing without effort; and to hide this effort is a part of their art.

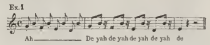
Posture and Relaxation

The proper posture of the singer is head up, chest elevated, and abdomen contracted. Can one assume this posture and at the same time relax? What, in particular, is there in it that would relax the throat? Were the throat relaxed there would be no contraction of muscles which approximate the vocal ligaments for the creation of voice, and no contraction of muscles which by contraction draw the organs into positions for various sounds. Actually, it is not relaxation, but dilation, of the throat that is needed; and, actually, even dilation of the throat is not possible without contraction of certain muscles; so why preach relaxation? A slight darkening of tone causes considerable dilation of the throat; therefore, when needed, a slight darkening of tone should replace instruction to relax. A tone resultant from muscular relaxation is a hooty tone.

If, instead of all the foregoing, we start with exercises and instructions relative thereto—not one, but a number, so as to leave nothing for tomorrow that can be approached today with safety—do we not enter upon the more intelligent, direct, and hence shorter road. Let these exercises be such as will develop free muscular action and flexibility of the jaw; that will correct enunciation of vowels and articulation of consonants without contortion of the lips; that will demand more than ordinary physical energy; that will awaken higher and higher notes without strain upon the undeveloped vocal apparatus, thereby increasing range by leaps and bounds. Let us demand control of the voice at the outset; and conquest is certain.

Progress depends upon the student's attitude toward exercises. Should practice of them be pleasant—and in singing of them the student is doing, in a small way, what great artists do in a big way—there are established the great essentials, that is, bouyancy of spirit, free and spontaneous nervous activity and muscular response, plus the encouraging thought of making immediate progress. The student, who just loves her exercises, makes rapid progress. Let us study a few of them.

Here is one that was a favorite of Mme. Anna Lankow, familiar to grand opera attendants of a generation ago.



There are no less than thirteen reasons for initial use of *staccato* notes; but always they should be struck downward to the chest, and not upward to the forehead or nose. Of all media, no others equal them in the number of influences exerted.

They bring out, immediately, the characteristic lofty quality of the female voice, so that no time is lost in fussing with registers to develop it.

They, at the outset, call upon the vocal ligaments (vocal cords) for a clean cut attack, minus the perceptible "click" of the more decided glottis stroke.

They furnish a mild but effective exercise for strengthening the vocal muscles to resist extraordinary breath pressure. The effort made to produce them demands a repeated energetic expiration—the basis of power of tone.

They show, as nothing else, any injury to the vocal ligaments, thereby guiding the procedure of the teacher.

As the resultant tone is the only one that cannot be forced, they bring out the individuality of the voice lost through either unconscious imitation, tonal preference, or false classification.

VOICE

As they are productive of the purest of tones, they give to the student the sensation that accompanies pure tone.

They guard against an initial introduction of tone too heavy to be carried into the high range.

They awaken higher and higher notes preparatory to sustaining them; and hence, without the strain upon the larynx of the beginner arising from premature sustaining of high notes.

They, alone, give a freely emitted tone.

They direct, focus, and "place" tone; and hence placement of tone comes naturally.

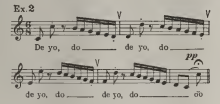
They prevent an early acquirement of the vicious *tremolo*, because a *tremolo* is caused by unsteadiness of the cartilages (arytenoid) to which the back ends of the ligaments are attached; which unsteadiness is prevented through a strengthening of the muscles which hold the cartilages adjusted.

They carry the voice safely over the vital interval, E to F-sharp, on the fourth space and fifth line of the treble staff.

And, finally—we mention it because of its significance—they may, with safety, be sung by young children.

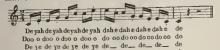
But always they must be struck downward to the chest; for, as the resultant tone is essentially feminine, and hence extremely "heady"—they are capable of developing tonal superficiality.

Here is another valuable exercise,

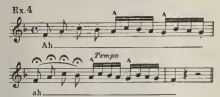


The notes marked *staccato* are to be shortly and sharply thrown off; and the object is the awakening of higher and higher notes, preparatory to sustaining them. The abrupt stopping of the low notes, instead of allowing them to dwindle away, and further control of the respiratory action of the diaphragm and abdominal muscles, are developed. Starting at G—second line of treble staff—the tone is to be slightly darkened as the voice descends.

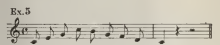
Here we have another of the famous Lankow studies:



Accent the first note of each pair but slightly, and touch the second note a bit more lightly.



The *staccato* and grouped notes of Exercise 4 are to be sung sprightly, mirthfully, and for the purpose of assuring free nervous activity and muscular response.



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Tests in Sight Reading

By Gilmore Ward Bryant

Mr. Bryant of Durham, N. C., who has taught for over fifty years in the South, estimates that he has given 200,000 music lessons.—EDITOR'S NOTE.

The part the eyes take in sight reading is often neglected by those who envy others who are good sight readers.

The slang expression, "get an eyeful," is quite significant in this instance. How much can you see with your eyes at one glance? In the reading of words the eyes are trained to take in as many as sixteen, or more, letters at a glance and to group them into words. Not only the position of the notes, on, above and below the staff, but their rhythmical value must be observed, by the sight reader of music.

Have you ever tried taking a piece of plain paper and a card and placing it over a piece of music, then cut an opening so as to expose one, two, three or four measures? Start with one measure; place the card over the piece, then look at the measure, while counting as slowly as one count to each second, or with the metronome set at sixty, with one beat to an eighth note, that is eight in a measure of four-four time. This should be adequate to photograph a measure at a time on the mind.

Turn away from the music and write what you have seen on a piece of music paper. Compare it with the original measure and see how accurate you are. Proceed in the same way until you can write a number of measures accurately. Then reduce the counts to four and proceed with the other measures. Next reduce the counts to two and finally to one. Follow this with an opening in the paper to accommodate two measures. Having done this a number of times, with writing out the notes, try the same plan with another piece and play the measures upon the piano.

In a similar way every skillful sight reader forms the practice of reading ahead, two, three, four, five or six measures at a time. This is really more eye than finger work. Finger facility must be acquired without the aid of the eyes.

One of the most remarkable sight readers I ever have known was Carlyle Petersilea with whom I studied at the Petersilea Academy of Music in Boston. This man was such an astonishing sight reader that he could read from four measures to a whole page of complicated music at a glance. Of course this was largely a gift, but much can be done by practice.

Church music written on four staves offers excellent training in sight reading, because of the frequent change of chords and the position of the voices which places the soprano next to the bass and the tenor at the top when, of course, the tenor must be played next to the bass with the soprano at the top and alto between tenor and soprano.

The Scale Mountain

By Nina Langley

Whether or not the child "hates" scales and exercises depends to a great extent upon the teacher and her attitude. If the teacher sits by during the lesson looking like a thundercloud, "hearing scales," and registering disapproval, of course the child will dislike them. We have yet to meet the child, however, who does not become enthusiastic over the "Scale Mountain."

This may be made from a piece of stiff cardboard, cut in the shape of a triangle, eight or nine inches high and about five inches wide at the base. Twenty-four divisions are made by ruling lines across the triangle, one for each major and one for each minor scale (either harmonic or melodic form).

Then a lot of wee flags are made from colored cardboard or paper, about three quarters of an inch long—a different color for each of the pupils. These are fastened on pins which are then placed in a row in the bottom division of the "scale-mountain." The race is to see who can first scale (in two senses) the mountain; and even the sight of all the little gay flags at the bottom fills the child with a thrill.

Each teacher may use her own way of conducting the climb. The writer's method was to give the child a chance to climb at every alternate lesson, and to let him climb as many or as few as he cared to. If he stuck at A major one week (we used to allow three tries, to give confidence to the shy ones), then the little flag would chronicle his achievement, and next week he would start off from this point. There was no question of speed or style; if the notes and fingers were right, up went the flag.

The concentration of the first set of pupils on whom we experimented with the "scale mountain" was wonderful to see. Once having understood the make-up of the minor scales, they would pick out one after another in their eagerness to climb. They used to long for "scale day." A tremendous keenness had set in.

When at last someone had reached the top, and that little flag stood proudly there like an explorer in a strange land, it could not be claimed that the climber still remembered all the scales he had so laboriously acquired—any more than the traveler would perhaps remember every step of the way over which he had come. No. But that little competition had done its particular piece of work. Now it will be up to the teacher to invent another one. There are many features to be considered in perfect scales, such as accurate fingering, absolutely even time, rates of speed, in one note to a count, two notes to a count, three notes or four notes to a count, *legato* throughout, *staccato* throughout, four counts of *legato* and four beats of *staccato* alternating, and dozens of others that the ingenious teacher can devise as new ways of climbing the "Scale Mountain."

And in such way will the inventive teacher carry her pupils cheerfully over what is usually considered the "bugbear" of scales.

Stir Your Own Mentality

"Songs with breathing places carefully noted are frequently followed according to direction, with no thought on the part of the pupil. Think things out for yourself; exercise your mind as to the reason why. Take up songs without a teacher; develop your own mentality and individuality. You cannot always have a master by you."—*Lillian Nordica.*

Hill Billy and "River" Songs at Their Source

(Continued from Page 513)

'bout three miles or so." Instead of three miles, it must have been twice that.

Aunt Jane, was a sturdy little old woman past ninety, who was stepping briskly along a path with two other women. They all walked with the lithe, free tread of the mountain woman, setting one foot right in front of the other, as the Indian walks. Aunt Jane walked firmly along the path through a stubbly field, despite the fact that she had been sightless for years. Yes, she said simply, she knew all the old songs; had been singing them "nigh on forever." She used to be "a real good singer," she apologized, "but I hain't much good now."

On the little porch of her daughter's home she sat down in a straight-backed hickory chair, folded her full black skirts about her, lighted her little old clay pipe, and began singing her ballads in a thin, wavering voice. So well did she know the ballads and so willing was she to sing them that she sniffed impatiently now and then when we, taking them down on paper, could not catch the words and music as quickly as she thought we should.

"Mercy! Hain't y'all got hit down yet?" Then she would obligingly, although a bit scornfully, start all over again. Aunt Jane sang long stories in song about the "far countree" and the children who were sent away "for to study the grammaree" and about the maiden who:

"Slowli—slowli she got up
And slowli she came nigh him;
And all she said when she got there,
Young man, I think you're dyin'."

Aunt Jane expected the words to fall straightaway into place, but, to tell the truth, a bit of translation was required. We became so entranced with the syllables of "countree" and "grammaree" that we lapsed into the tongue and passed each other the "sugaree" at breakfast the next morning.

A Spring of Siloam

Around Hindman in the "heart of the hills" of Knott county, where is situated the Hindman Mountain Settlement School, lies a fertile field for collection of folklore ballads. The school had its inception thirty-five years ago in the earnest plea of a rugged old mountaineer, "Uncle Solomon", who said that he had no "book l'arnin'", but that he wanted his children and grandchildren to have a chance at some "l'arnin'" and a new and broader life that lay beyond the hills. Numerous ballad collectors have visited Hindman, among them the late Cecil J. Sharpe, English folklore collector.

There were any number of people in the river towns who talked fondly of "the good old river days", but none of them seemed to know any songs. There was an air of diffidence about those approached, which was unlike the attitude of the mountaineers, who accepted the situation in its and their simplicity. "Never could sing a note," some old riverman would mutter in embarrassment. But often he could—and did. It took a bit of coaxing, but finally he would be tapping his foot to the haunting rhythm of some tune that had drifted across the water when cotton bales were being loaded at Memphis or tobacco hogsheads rolled down the levee at Louisville.

There was Captain John Carroll, the oldest living pilot who navigated the rivers in the bygone days. He is eighty-eight now and has spent his life since boyhood on the river boats. Only recently he stood at the wheel in the pilot house of the "Ellen Richardson", out of port at Paducah, and took her up the Cumberland river. Captain Carroll averred solemnly that he had heard roustabouts singing all his life, but that the words and tunes had slipped his memory. Then he thought it over for a while and, a bit later, sitting in his little Paducah home, sang in his trembling tones the tale of "Pharaoh's Children" who "got drowned in the Red Sea", as it was sung years ago, he said, on the Cumberland river steamboats backing out of the port at Nashville.

Uncle Harry White, who looks just exactly like a picture of "Old Black Joe" come to life, tapped his hickory cane reflectively on the sidewalk at Elizabethtown, Illinois, an old river town; but he couldn't remember—"jest couldn't remembeh none."

"Ben on the riveh nigh on to all my days, but I'se ninety-seven now, and I jest cain't remembeh." Those early roustabout days of his had become lost in the dim shadows of memory.

But we found others who could remember. The chances were that one riverman who failed to recall any of the bygone songs would think of somebody who could remember them—maybe in Smithland, maybe down at Cairo, or at Memphis or St. Louis.

The song collector, in full swing, will begin soon to wonder why anybody should bother about collecting antique furniture or stamps or bottles or what-not. He will discover there are many kindly, obliging people in the world who like to sing. He will listen to brave tales of olden days. He will hear strange words and music. And he will find it altogether entrancing.

* * * * *

Windjammer: "I graduated in playing the saxophone, from a correspondence school."

Bamboozle: "Well, you sure lost a lot of your mail."

The Mental Approach to Singing

(*Continued from Page* 510)

onated, in the head cavities (*"dans la masque"* as the French put it), it will find its way down into the throat. Hence the varieties of white, throaty, or defective tone which trouble many beginners. The structure of the head bones that form the cavities acts in the manner of a sounding board of a violin; and it is the sounding board, not the strings, which imparts its tone to a Stradivarius. Vocal tone always should be amplified in the head chambers of resonance, which must be kept open, free, and unrestricted.

Strong vibration is felt back of the nose and under the eyes, and a forward humming ring gives intensity, carrying power, solidity, and character to the tones. It is powerful and insinuating, allowing the voice to rise above massed orchestral sound. It is the natural overtone to the fundamental tone, the divine spark of sound, which kindles sympathy in one's hearers and assures the singer of harmonious unity between his inner forces and his outer means of expression.

Resonance requires the absence of any obstacles along the way. Thus, great care should be exerted in placing the tongue and holding the lips. The base of the tongue must lie low, and the lips should be as arched, or rounded, as possible. Practice tones on all vowel sounds, seeking this forward, rounded resonance even for those that are not habitually formed by a forward lip position. A good rule is to think "O" even in singing the closed vowel "EE." Experience has taught me that all vowels can thus be given a round, ringing, forward hum, if the organs of speech are carefully adjusted, and if the tones are allowed to ride freely along the palate.

I believe that every singer should learn to dance. There is no better means of mastering rhythm. Many difficulties that seem to be vocal are often the result of some lack of rhythm, and the rhythmic insistence of dancing while practicing helps to overcome them. If you sing a waltz, or a tarantelle, you can improve your rendition by phrasing according to the figures and forms of the dance itself.

The Singer and Her Audience

Many have asked whether there are differences of technic for concert and for microphone work. Certainly, there are; but such differences are entirely psychological, never vocal. There is only one way to sing, and that is the right way. Whether one sings into a microphone without studio guests, or faces an audience of thousands, the vocal projection should not vary in any way. What does vary, however, is the mental approach, and the choice of material. What the radio singer loses in direct audience response, he gains in more intimate contact with greater numbers. The concert singer derives much encouragement from the human flow of magnetism between himself and his hearers.

The subject of what to sing and where, has been long my hobby, and it was very gratifying to be invited to present my views on the subject before the Music Teachers' Guild of Nebraska, in a lecture given in Omaha, before recent recitals there.

In making a program, the singer must consider the size of the hall, the general type of her audience, and her own best aptitudes. A program in a small hall would differ greatly from a recital in Carnegie Hall, or an outdoor concert. One group at least should always be sung in the language of the audience. A singer, whose best interpretations come to light in the art song, should not offer a program of operatic arias.

Successful programs are planned, not to be "different", but to give pleasure. The performer owes his audience a deal of gratitude, and his program is one means of saying "Thank You!" More than that, every program an audience hears can make music seem lovelier—or the reverse. Thus, the singer carries a considerable responsibility and it must be reckoned with, in program building.

Treasures Worth the Seeking

There are more neglected gems in the realm of song than in any other field of music. Why not chart a song-Baedecker for yourself? Each type, style, and nationality of song carries a hallmark of its own. There are exquisite songs, both sacred and secular, dating as far back as the twelfth century, and reflecting man's eternal and instinctive reaching out for beauty. A good varied program might well contain one or more of these. The singer of scholarly tastes will revel in the varied musical settings for Shakespeare's poems. We can always count on Schubert, Schumann, Mendelssohn, and Brahms for "mood" songs of haunting melody. If the singer wishes to depart from "standard" composers (and there is no valid reason why he should not) a selection of more "striking" appeal may be made from the works of Richard Strauss, Grieg, Tschaikowsky, Mousorgsky, and Rachmaninoff. Or one may choose by nation rather than type, investigating the Italian literature of songs, from Scarlatti to the moderns, Respighi and Castelnuovo-Tedesco; while those who have mastered Spanish will find a wealth of comparatively unexplored material in the songs of Spain, South America, and Mexico.

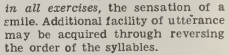
As to French songs, some feel that they stand as the "bon-bons" of vocal literature, lacking depth and persuasiveness. Personally, I cannot agree with this view. From the old folk songs, through Gounod, Franck, and Massenet, down to Debussy, Duparc, and Milhaud, the vocal literature of France has great charm and fragrance. The songs of Debussy lend themselves especially well to radio recitals, because of their intimate nature. So do folk songs, where music and words are usually born "twins." Poetry is as important as music in radio, where the audience is unseeing as well as unseen. Radio needs the intimate quality. The mechanical nature of radio projection requires a compensating personal touch in the material broadcast. Debussy says that the function of music is "humbly to give pleasure", and nowhere is this artistic creed better demonstrated than in his own songs. It is the finest creed the singer can take for his own, in building his mental approach to his art.

"The Shorter Road" to Fine Singing

(*Continued from Page* 526)

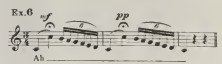
This Exercise 5 is to be sung with ever increasing rapidity, with articulation of consonants and enunciation of vowels exaggerated; and always, *in all exercises*, the sensation of a smile. Additional facility of utterance may be acquired through reversing the order of the syllables.

In cases where there is a tendency to contract the throat and stiffen the jaw when changing to a *pianissimo* tone on notes above E-natural (fourth space of treble staff), we have found the use of the combination, *oo-wah*, together with the thought of resting



the voice upon an elevated chest, and an imaginary stretching of the mouth roof—which arches the soft palate—and a "sighing" of the tone to the region of the bridge of the nose and the forehead, to be most effective.

Light tenors will do well to try



In this exercise, one of twenty consonants—z is omitted—is placed before each vowel, commencing with *I* as it is the only one that assures free action of the tongue, and of the muscles around the root of the tongue, which are directly attached to the larynx.

Bearing in mind that singing *is* a supernormal effort, let us tone up—not down—the nervous and muscular systems. Let us give the student a physique to support supernormal effort, breath capacity and pressure to propel the voice, breath control to govern the voice, muscular flexibility towards range extension and technical facility, and then heap on the idealistic—the more the better.

Making Practice Produce

(*Continued from Page* 522)

the processes of growth. This shortening of the exercise practice is a benefit to the pupil in time and effort saved, makes it easier for him to maintain his interest, and is a boon to the teacher, in that the pupil returns with his lesson well learned.

By the time the nine months stage is reached the exercises should be practiced only every other day, and for not more than an hour—if that long. The remainder of the time available for practice should be devoted to pieces. Of course these always should be one or two grades behind the exercises. For it is highly important to cultivate the point of view that one phase of the practice is developmental and the other a demonstration of ability because of development. The amount of time to be devoted daily to practicing pieces or musical compositions (in other words, expressing one's ability) is determined solely by fatigue. It is absurd to go on with practice after one has tired. For nothing can be achieved and time and energy are wasted.

There is one other point that cannot be ignored, if a healthy progress is to be maintained. The age old "one day of rest in seven." Industrial records have proven conclusively the wisdom in this. Efficiency falls off rapidly on a seven day a week schedule. This does not mean that the pupil dare not touch his instrument on his "Sunday." Merely that there shall be no serious study.

From the foregoing it will be seen that conscious concentration during practice is what produces the development, and, when this is coördinated to the growth cycles, a sound progress takes place within the quickest possible time. Some of the principles set forth here may appear a bit radical or dogmatic but they will bear out their correctness if systematically applied. The writer has obtained startling results in special test cases with individuals who were not even musically inclined. These principles offer a concentrated key to a flawless technic in the minimum of time.

A Taste for Perfection

"No talent will be pure and correct if from the first lessons the teacher has not sought to inspire the taste for perfection; for, without this taste, the pupil who attempts too difficult music is contented with a moderate degree of perfection, which is a fatal thing in the study of art."—*F. Le Couppey.*

VOICE QUESTIONS

Answered by

DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Should He Join the U. S. Army?

Q. I am twenty-two and I have a baritone voice with great possibilities. I do solo work in church, oratorio, and concert, in my home town. I am unemployed but I have a chance to join the Army, and I could arrange to go to any part of the United States. I would have to sign up for three years. Could I take singing lessons during these years?—D. D. S.

A. Surely the recruiting sergeant could tell you just what your duties would be in the U. S. Army. Ask him to tell you if there would be any place to practice, what hours you would be free, and how often you would have leave. The magnificent physical drill, the open air life, and the good food, all are very fine things for a young man, in peace time, and you would leave the army a finer physical specimen than you were when you entered it. Ask the sergeant. He always knows everything in heaven and earth, and the other place too. But I would hate to meet a promising baritone doing Kitchen Police for being A. W. O. L.

Breathing

Q. I should like to know how to breathe correctly during singing. Some say breathe one way, and others say breathe another way. I should like to know the correct way. I find that I can sing clearer and with better tone quality if I pay no attention to it. Is it possible that I breathe more correctly when I breathe that way?

2. Is there a book that I could get that would help me?—A. E. J.

A. Please read W. Warren Shaw's excellent and sensible article upon breathing, in the April, 1939, issue of THE ETUDE. Also my answers to several continued breathers in various issues of that magazine. First of all, one must learn to breathe naturally; and, as you have found out to your distress, every department from natural breathing will be attended with more difficulty of breath control and poorer tone quality. There are many books which explain breathing anatomically, and many others that will provide you with breathing gymnastics. You may read some of these and practice some of the exercises. However, remember that Nature is the surest guide, and, if you breathe naturally and deeply, you are apt to breathe well.

Questions About Various Subjects

Q. Please answer the following questions:

1. What are the grand scales?

2. Please draw a diagram of head, throat and other organs used for vocal development and control.

3. Which is best, an early career, or early vocalization for pleasure, or years of development?

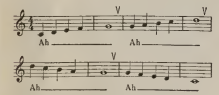
4. Should vocal music be carefully looked over and played one or more times before singing?

5. How should vocal music be selected?

6. Should one be able to sing at sight without instrumental accompaniment, and without sheet music as well as with both?

7. Which is best, group or individual singing, for finding faults?—E. E. S.

A. 1. By the expression "Grand Scale" I suppose you mean the Great Scale recommended by Lilli Lehmann in her book, "How to Sing".



Sing carefully, with great attention to tone quality and breathing. Transpose to suit the voice.

2. It would not be possible to draw a single diagram representing all the organs used in singing and speaking. Quite a number of diagrams would be necessary, and I am afraid THE ETUDE could scarcely give us enough room for them all in this column. Prochowsky's "Singing School", Behnke and Pearce's "Voice, Song and Speech", and many other books have excellent diagrams and explanations, and they all may be obtained through the publishers of THE ETUDE.

3. Certainly the best way to learn how to sing well is to develop body, mind and musicianship, by careful training with a good singing teacher through a number of years. Only a few extraordinarily talented people are able to obtain what you call a career in their earlier years and without an adequate number of lessons. Singing for pleasure, without direction, usually leads to the formation of many vocal faults.

4. Study your songs carefully, by playing them over quite a few times and by reading the words over very softly, until you are certain of their correct pronunciation, until you understand their meaning so that both words and music are well in your mind. Otherwise you will make many mistakes both of music and of voice production.

5. Select songs that lie well in your voice, that have words that are comparatively easy to pronounce and whose words and music appeal to you.

6. To sing well at sight, with or without instrumental accompaniment, is a difficult but very valuable accomplishment, and one that will be of great use to you all through your musical life. I cannot understand the rest of your question. How can one learn to read without having the music?

7. One learns to sing more quickly, and more thoroughly, through individual lessons given by a well trained singing teacher. He can discern and point out mistakes of tone production, phrasing, breathing and pronunciation, which might escape his notice in group singing. Group singing is very valuable to accustom one to part singing, to help one's reading, to develop a sense of ensemble, and to relieve one of nervousness. The two forms of singing should be developed, as nearly as possible, simultaneously.

The Young Bass with a Long Range

Q. I am eighteen years old, a bass, and I am having trouble with my voice. I used to sing to E below the bass staff, but recently it dropped until I am now able to sing B-flat below the staff. My range is from the low B-flat to G third line above the staff. How can I develop the low B-flat and C, and how can I clear up the notes above middle C? Before the sudden drop in my voice I could sing the upper G without strain, but of late I can sing it only with great difficulty. Can you suggest any exercises? Is there any proven way to blend the "false voice" with the higher register, without a break?—D. C. L.

A.—1. The bass voice is seldom completely settled at the early age of eighteen. Your body is still undergoing those processes of change which turn a youth into a man. These changes of both body and mind will continue until you are about twenty-three or four. By that time your voice may be said to be settled.

2. The range you specify is a very long one. It will be valuable to you, if all the tones are of the same quality and volume, and if you can pronounce your words clearly and comfortably upon them. Very few of the most famous basses find themselves gifted with such a number of beautiful tones. They usually have to be contented with about two octaves, and they develop and refine these tones until they are completely under control, with every nuance of expression and style. Study, then, the usual exercises: scales, thirds, arpeggios, and so on; make yourself a better musician; learn the phrases and cultivate a repertoire so that when your voice becomes thoroughly settled and reliable, you will not have lost time. Do not attempt to develop your lowest and highest tones by practicing them alone.

3. I have discussed in several numbers of THE ETUDE the question of the *falsetto* voice. Please read these answers. The baritone has less need to experiment with the *falsetto* voice than the tenor; for, after all, the baritone has a very manly sound, and the *falsetto* voice has not.

A Story Book Recital

(*Continued from Page 512*)

(*They play.*)

GOLDIE LOCKS: Raggedy Ann knows a piece about swatting a fly.

MOTHER GOOSE: Let's hear it.

(*Raggedy Ann plays.*)

JACK AND JILL: Us next?

(*Mother Goose nods. They play. Enter Jack with Boy Blue.*)

MOTHER GOOSE: So you did find him. Boy Blue, you had better play your piece before you fall asleep again.

(*He plays. In the middle of his piece, Boy Blue starts to fall asleep, and all during the rest of the time, Jack tries to keep him awake.*)

JACK BE NIMBLE (*shaking Boy Blue*): Wake up and finish your piece.

(*Boy Blue finishes and Jack plays next.*)

MOTHER GOOSE: Mr. and Mrs. Jack Sprat may be next.

(*They play a duet.*)

CURLY LOCKS: Is it my turn now?

(*Mother Goose nods. She plays. Then Polly and Sukey play a duet. The door bell rings; Alice goes to door.*)

ALICE: Come in, Mother Hubbard and Mrs. MacGreggor. You are just in time to join our Recital. But first you must hear Lucy Locket and Kitty Fisher play their duet.

(*Lucy and Kitty play.*)

MRS. MACGREGGOR: How nice! Now may I play about that naughty *Peter Rabbit* that is always getting into our cabbage patch.

(*Plays.*)

MOTHER HUBBARD: And I'll play about my wonderful dog. This is about the time I went to buy him a wig, and when I came back, he was dancing.

(*She plays. As Mother Hubbard finishes, enter Polly and Molly.*)

POLLY: Oh dear, what can the matter be?

MOLLY: Johnny's so long at the Fair!

MOTHER GOOSE (*putting an arm around each*): Never mind, my dears. Play a piece for us and the time will go faster.

(*They play* Johnny's so Long at the Fair.)

MRS. PETER PUMPKIN EATER (*running in and looking all around*): Oh please hide me. Peter wants to put me in a pumpkin shell!

ALICE: Everyone who comes in here must play a piece.

MRS. PETER: Well if you're sure Peter won't find me, I'll play.

(*She plays. At the end, Miss Lily enters followed by other children.*)

MISS LILY: Are we late? I want to play a piece too.

ALICE: You are just in time. Do play something.

(*She plays.*)

OTHER CHILDREN: Mother Goose, May we sing a song for Alice?

ALICE: Oh, please do! I wish I had practiced harder, then I could play for you.

FAIRY: I'll play for you.

(*The group sing some Mother Goose song.*)

MOTHER GOOSE: It's getting late, so let's sing our farewell song for Alice.

(*Others come in and all group themselves tableau.*)

STORYBOOK LAND

(*Tune: Santa Claus Land*)

You have been to the place we call
Storybook Land,
And met all the friends you adore.
You have listened to music; of course, now we know
You will practice as never before.
Storybook Land, Storybook Land,
practice, and then you'll know
The joys of the children of Story-book Land,
And the love of your music will grow.

* * *

I. CINDERELLA (Music she heard at the Ball)

Cat. No.	*Title*	*Composer*	*Gr.*
14116	Cinderella	*Slater*	2
26803	Silver Slippers	*F. A. Williams*	3½
18609	Queen of the Ball Room	*Rolfe*	2
5602	Cinderella	*H. A. Williams*	3

II. BETTY BLUE (Lost her best shoe)

25049	Little Betty Blue	*Peery*	1
26168	Betty's First Waltz	*F. M. Light*	1
	Step Lightly	*H. L. Cramm*	1–2

III RED RIDING HOOD (Caught in the rain)

19227	Raindrop Gavotte	*H. L. Cramm*	3
15097	April Shower	*Crammond*	2
26397	Patter of the Rain	*Richter*	1½

IV SNOW WHITE (Something about Dwarfs)

26361	In the Kingdom of the Gnomes	*Richter*	2
26359	March of the Fairy Guards-men	*Piaget*	2
26375	The Gloopie's Band	*Copeland*	2
14517	Dance of the Gnomes	*F. A. Williams*	3
19747	Midgets' Parade	*Baring*	2½
2162	Prince Charming Gavotte	*Rathbun*	3

V MING LOW (Solo)

17837	The Three Funny Men	*Kern*	3
26095	In a Chinese Garden	*Overholt*	2
23425	Chinatown	*J. H. Rogers*	2½
26310	China Boy	*Claflin*	2

VI WING FOO AND SING LEE (Duet)

19260	Chattering Chinaman	*Paldi*	2
26056	Mr. Ming	*Baines*	3
26536	Wing Foo	*Burleigh-Orem*	3

VII MRS. FARMER (About 3 blind mice)

13996	Three Blind Mice	*Kern*	1
19011	Creep Mouse	*Rolfe*	2½
6837	Three Blind Mice	*Spaulding*	2

VIII MOTHER GOOSE AND ALICE (Duet, while King looks on)

22631	Promenade	*Cramm*	2
26895	King's Review	*Baines-Hodson*	2½

IX QUEEN AND KNAVE OF HEARTS (Duet)

4386	Come, Join the Dance. Waltz	*Schlesinger*	1
4837	Jolly Company. Polka	*Schlesinger*	1
3241	Come, Dance With me	*Webb*	3

X BO-PEEP

30363	Little Bo-Peep	*Berwald*	2
26292	Miss Bo-Peep	*Hopkins*	2
7666	Frolic of the Lambs	*Engelmann*	1
26482	The Little White Lamb	*Bennett*	1½
13452	Little Bo-Peep	*Greenwald*	1½

XI MISTRESS MARY AND GOLDIE LOCKS (Duet)

9326	Meadow Flowers	*Fink*	2½
19001	Violets. Intermezzo	*Hamer*	3
13116	In a Garden	*Spaulding*	1½
25123	Lilac Blossoms	*Wenrich-Zilcher*	3

XII RAGGEDY ANN (Swatting Fly Piece)

26457	After a Fly	*Burnam*	2
25289	Rag Doll's Lullaby	*Schick*	2

XIII JACK AND JILL (Duet)

3796	To the Playground	*Margstein*	2
18249	Head Over Heels	*Sartorio*	2–3

XIV BOY BLUE (Sleepy)

24482	Boy Blue and Bo-Peep	*Johnson*	2
24876	Dream Tune	*Rolfe*	1½
17374	Early to Bed	*Rolfe*	1
13817	Shepherd's Repose	*Schmoll*	3

XV JACK BE NIMBLE

26814	Jack, Be Nimble	*Burnam*	1½
23957	Jack Jump Over the Candlestick	*Bilbro*	2
22980	Hop, Skip and Jump	*Rolfe*	2

XVI MR. AND MRS. JACK SPRAT (Duet)

17473	Comrades Waltz	*Rolfe*	2
23373	Frolicking March	*Voorhies*	3

XVII CURLY LOCKS

16688	Little Golden Locks	*Lawson*	1
9803	Curly Locks. Waltz	*Rowe*	2

XVIII POLLY AND SUKEY (Duet)

18898	Sparkling Eyes	*Anthony*	2½
24627	Young Hearts	*Valdemar*	2½

XIX LUCY LOCKET AND KITTY FISHER (Duet)

17541	Cheerful Hearts	*Spaulding*	2
17474	Happy Recollections	*Rolfe*	2

XX MRS. MACGREGGOR

19857	The March Hare	*Paldi*	2½
25230	Little Brown Bunny	*Hopkins*	1½
25291	Rabbit Patrol	*Grey*	2½
18412	The Rabbit	*Baines*	2½

XXI MOTHER HUBBARD (Dog dancing)

23888	Old Mother Hubbard	*Johnson*	2
12052	Old Mother Hubbard	*Rogers*	1
14742	Little Dog Game	*Rolfe*	2½
6841	Old Mother Hubbard	*Spaulding*	2

XXII POLLY AND MOLLY (Duet)

24741	Joyous Home Coming	*Beer*	2
18208	Homeward Bound	*Anthony*	2½

XXIII MRS. PETER PUMPKIN EATER

30365	Peter, Peter Pumpkin Eater and Ding Dong Bell (1 piece)	*Berwald*	2
6844	Peter, Peter Pumpkin Eater	*Spaulding*	2
26141	March of the Pumpkins	*Copeland*	2

XXIV MISS LILY

26390	Dawn Lilies	*S. King*	4
14471	Lily	*Schmoll*	2½

XXV CHILDREN SING MOTHER GOOSE SONG

3707	Marching Song (With Words)	*Metzler*	2
12049	Four Favorites After Mother Goose (Suite Complete, with Words)	*Rogers*	1

How to Give Life to the Hymn

(*Continued from Page 527*)

practice of phrasing gives the choir and congregation a chance to breathe; in fact it forces them to take a breath so that they are ready for the next note on time. If the organist is constantly alert to the meaning of the words and the punctuation marks, he can do much to enhance the beauty of the words to the worshippers.

The Prince of Stops

For hymns the Open Diapason on the Great should always be used. It supports congregational singing as no other stop is capable of doing, thereby serving as an admirable lead for the congregation. Many organists seem to be wary of using the Diapason, especially if it is unenclosed, as is often the case on the Great. It must be remembered that the richest tones of the organ are those of the Diapason, and, although the effect sounds unduly loud to the organist who may be but a few inches away from some of its pipes, it produces a solidity of tone which the manufacturers of electronic instruments would give much to be able to reproduce.

To illustrate on a medium sized two manual organ what would constitute a good support for singing, a combination like the following would be satisfactory:

Great. Melodia, Viol de gamba, Open Diapason
Swell. Salicional, Gedeckt, Flute 4', Diapason, coupled to Great
Pedals. Bourdon 16', coupled to Great and Swell

From the above as a basis, if slightly louder effects are desired, the Great Octave 4' (which is a small Open Diapason an octave higher) may be added. To add brilliancy, a reed, such as Oboe or Cornopean, may be drawn along with 8sr. to 8w. 16' and 4'. Gt. to Gt. 4' could be used also if the effect is not too "squealy." In this connection it must be said that freak combinations are much out of place in hymn playing.

Be sure to give ample time between stanzas of hymns. In general allow an extra measure by lengthening the last note of the hymn almost twice its length succeeded by a rest. For instance, if the last note were a whole note (four beats), hold it for seven and rest for one beat, thereby keeping the rhythm intact.

Let the organist or choir director bear in mind that hymn singing is for all. Back in the 16th century Martin Luther realized that the congregation should have a greater share in the church ritual and advocated the use of the chorale, the predecessor to the hymn. Let us keep Luther's Reformation dear to our memories and foster the cause of congregational singing.

Organ and Choir Questions

Answered by

HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Will you advise me how I may become an Associate of The American Guild of Organists—what is required and to whom I should write for full information.—M. C.

A. To become an Associate in The American Guild of Organists it is necessary first to become a Colleague (no examination required) and subsequently to take the necessary examination for the Associateship. A letter of inquiry to The American Guild of Organists, Room 3010 International Building, Rockefeller Center, 620 Fifth Avenue, New York City, will bring necessary information.

Q. We have a small, very old, but good pipe organ, hand pumped. We have difficulty in getting some one to pump the instrument. Can you give us a description of a hand motor pumper? If you cannot help us in this, please give us the names and addresses of some firms that make them. Is there such a thing as an air storage tank on the market? I have such an arrangement on an automatic electric water pump. My thought is, since the organ has a "bloso-off," if an air tank would do the work we might put in a pump such as the filling stations use for tires.—C. H. W.

A. From the information we have, the suggestion you make would hardly be practical. Hand made pumps have been used, but you might find that type more expensive to construct than the cost of the purchase of a blower, and the latter might prove more satisfactory. Being an old instrument, the organ is probably built for low hand pressure and would not require a large blower. We suggest the installation of a standard blower designed for the wind pressure of the instrument and the wind pressure, so that they may know what size blower is required. Instruction for installation should accompany the blower, so that it can be installed by local people.

Kinetic Engineering Company, Union and Stewart Avenue, Lansdowne, Pennsylvania, Spencer Turbine Company, Hartford, Connecticut.

Zephyr Electric Organ Blower Company, Orrville, Ohio.

B. F. Blower Company, Incorporated, 41 Third Street, Fond du Lac, Wisconsin.

Q. After years of piano playing and a desire to play the pipe organ, I now have an opportunity to learn this instrument. I have always had the idea that all organs include the Diapason, Principal and Melodia stop. This instrument has none of these stops; and, as so many of the organ pieces in The Etude have stops to be used that do not appear on the organ on which I practice, I am at a loss to know what substitutions to make. I am sending you a list of the stops. Will you please name stops that will be good substitutes for them, that is, what other stops would make a tone similar to Quintadena and so forth? The stops on both manuals are so much alike, I am not able to classify the stops as to which are open tone, flutes, reeds and strings. What combination would you advise for hymn playing?—G. M. S.

A. We will endeavor to indicate the quality of the various stops and thus give you some idea of substitutions. The instrument you have is apparently a three stop unit with Sub Bass pedal. These three units are a string, an unimitative flute and a Dulciana (no Open Diapason). The Flute unit is used to produce in the Great organ Bourdon 16', Flute 8', Flute d'Amour 4', and Piccolo 2'. In the Swell organ the same unit is used to produce Bourdon 16', Stopped Flute 8', Flute 4' and Nazard 2⅔. The string unit is used to produce in the Great organ Salicional 8' and Violina 4' and in the Swell Organ Viola 8'. The Dulciana unit is used to produce in the Great Organ Dulciana 8' and in the Swell Organ, Dulciana 8' and Duliciana 4'. The Flute and Stopped Flute (the same pipes) might be used as a substitute for Clarabella, Melodia and so forth. The Salicional 8' might be used as a substitute for Gamba, or, with tremolo as a substitute for Vox Celeste. The Dulciana 8' might be used as a substitute for Aeolene. The Quintadena is probably a synthetic stop, a combination of the Stopped Flute 8' and Nazard 2⅔'. The Oboe also probably is synthetic and is a combination of Salicional 8' and Nazard 2⅔'. The Pedal Organ, with the exception of the Sub Bass is also derived from the three units. The classification will be: Dulciana unit—soft organ tone; Salicional—string tone; Flute—unimitative flute family. For playing of hymns for congregational singing you might try full Great organ without Bourdon 16' and all the Pedal stops.

Q. I have recently acquired a reed organ bearing the trade mark "Federated Organ" made by The Fort Wayne Organ Co., Fort Wayne, Indiana. Is this company still in existence? I enclose list of stops included in the instrument. They are not marked as to pitch. Can you enlighten me on this point? Do you think these stops a good combination? Can you advise me as to combinations to use. I was told this organ was specially built and not a stock instrument. Do you think it would be practical to attach a blower to the bellows and to use the pedals to attach to the two swells?—A. L. B.

A. We doubt whether the makers of the "Federated Organ" are still in the business. We will endeavor to indicate the pitch of the stops, which you can confirm by testing them on the piano. Diapason (pitch (same as piano) and that 4' stops speak an octave higher, and so forth. The following probably are 8' stops: Diapason-Viola (may be 4') Dulcet Bass, Delicato, Celio, Dulcet Treble, Celeste and Melodia. The Violina and Flute probably are 4' stops. Vox Humana is a tremolo. Octave Coupler brings into action notes an octave away from those being played. "Forte" increases the power of the stops being used, similarly to the increase of power secured by use of knee swell. We cannot supply the name of the blank stop (name missing). We presume Dulcet Bass and Dulcet Treble to be soft 8' stops. Other 8' stops may be used to increase power, and 4' stops may be used to add brilliancy. We do not know whether the instrument was specially built or not. We advise you to consult a practical organ builder as to the changes you suggest. A blower probably can be installed.

Q. Enclosed is the specification of a unified organ which is being installed in our church. There are no pistons or couplers included, and we have been told they are seldom used by musicians; but we feel they are almost a necessity in a town of our size where just the average musician will play. Will you advise us to this problem, and what is your impressions of these specifications for a $2,000 organ?—M. E. M.

A. We do not agree with the statement that pistons and couplers are seldom used by musicians. When they are available they are used. If "full organ" is available on either the Great or Swell organ, the instrument being unified, no Swell to Great coupler is necessary, but only the stops included in your pedal department are available when "full organ" is played—which means that all 4' stops (except the Flute 4') and all 2' and 2⅔' stops are missing from the pedal. Pistons controlling combinations of stops certainly would be an advantage, not only to the novice but also to the experienced player. The instrument is evidently a four stop unit, with a 12 note Pedal Bourdon, and the price ($2,000) was ample for an instrument of the specification.

The Double Bass

(Continued from Page 532)

works. Hector Berlioz in his standard textbook on "Instrumentation" suggests that, in order to secure more open strings, several of the basses should tune in perfect fifths, a suggestion which has not received much practical endorsement, probably because requiring for its full effects strings of abnormal construction. With his suggestion the first string is tuned to the A on the fifth line of the bass staff; the second string to D on the third line; the third string to G on the first line; and the fourth string to C on the second leger line below the staff. Up to the present time the *scordatura* of the double bass has been chiefly confined to the alteration of the E or fourth string. Thus Johannes Brahms directs that "some double basses tune the E string down to D." Richard Wagner, for the *Introduction* to "Das Rheingold", directs that half his double basses tune their E strings down to E-flat; while in the second act of his "Tristan und Isolde" he orders that two basses, for a few measures, tune their E strings down to C-sharp. All this, obviously, to secure a lower fundamental tone, for it is quite sure that the violin is the leader of the orchestra, and the double bass is the foundation, and the sustaining tonal energy of an adequate bass section is thrilling to hear.

Position in Playing

The position when playing is generally as follows; the instrument is tilted slightly backwards and sideways to the right, so that the right upper bout of the back rests against the player's body. The left leg is then placed close up to the back so that by raising the heel the knee is brought into contact with it, affording a support for the instrument. The right foot is placed firmly about a foot to the right and a little to the rear of the back. The table of the instrument will now be making a facing angle of about forty-five degrees with the player, and, by varying this with the left knee, he is given access to all the strings for bowing. The player's body should lean slightly forward for the same reason and also to counteract the weight of the bass against him. The correct placing of the right foot will ensure this. No attempt should be made to clutch the instrument round the neck with the left hand, as any fingering technic thus will be utterly impossible.

It is usual, in a long work or concert, to sit down while playing, a tall stool being provided for the purpose. In this case the right leg will be brought forward so that it extends along the side of the instrument, giving it additional support. Sometimes a convenient cross-bar on the stool enables the player to support his left heel comfortably.

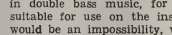
The student is advised to stand while practicing. The player is somewhat under a disadvantage in rapid passages, as the strings of the instrument do not respond to the bow with the spontaneity of the higher stringed instruments; and, furthermore, the left hand has comparatively large distances to traverse on the finger board. The fingering is accomplished on the principle of a single whole tone for the span of the left hand, the second finger being used for intermediate half tones. Sometimes, however, considerable technical dexterity is exacted from double bass players. *Pizzicato* and *tremolo* both are effective on the instrument. The former was discovered not so long ago by jazz players, and a bass "slapper" was immediately added to every up to date dance band. Muted tones are never found in double bass music, for a mute suitable for use on the instrument would be an impossibility, weighing about two pounds.

Flowers of a Great Musical Epoch

(Continued from Page 533)

preceding prelude! Storms are hurled from the clouds. The expression is somber and tragic. Practice with each hand separately. Shift the accent of the right hand thus:

Ex.7



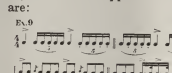
then thus:

Ex.8

Prelude XIII, in F-sharp major; Lento. A priceless jewel. One of Chopin's biographers, Willeby, considers it the most beautiful of all the preludes. Kleczinski and Mathias are of the same opinion. The middle section is ecstatic in feeling, while the close, with its unexpected modulations and the touching song of the two voices, speaks of the troubled soul.

Prelude XIV, in E-flat minor; Allegro. Georges Mathias is authority for the observation that this page must be given a dramatic interpretation, and that the indication, *pesante*, is not to be taken too literally. Some rhythms to be applied in practice are:

Ex.9



Prelude XV, in D-flat major; Sostenuto. Georges Mathias, Stephen Heller, the great artist Alkan, Prince Czartoryski (whom the writer often met at the home of Mathias), all these heard Chopin play, and all agreed that as a pianist he was unique. All said that his hand had a matchless suppleness, that his *legato* was ideal, that his knowledge of pedaling surpassed anything that could be imagined, and that he had great power at his command, despite the legend to the contrary. "His *pianissimo* was so delicate," said Moscheles, "that he did not need to make use of a *fortissimo*."

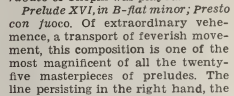
Thus, then he played the *Prelude XV.*

Chopin often required that, *at the same time*, the accompaniment should maintain strictly uniform *tempo*, while the part which sang the melody should be allowed freedom of expression, occasionally a change of movement. It was thus that the *rubato* of Chopin was played.

Prelude XVI, in B-flat minor; Presto con fuoco. Of extraordinary vehemence, a transport of feverish movement, this composition is one of the most magnificent of all the twenty-five masterpieces of preludes. The line persisting in the right hand, the powerful bass figures, all have a tremendous effect. Care must be taken that the bass is not so heavy as to crush the line of the right hand.

Several rhythms are useful for the development of this melody of the right hand.

Ex.10



Practice them *forte, mezzoforte* and *pianissimo.*

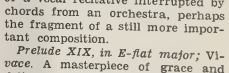
Prelude XVII, in A-flat major; Allegretto. "This is a little romance that must be told with the fingers," said Rubinstein. Niecks compared this piece with the "Songs Without Words" of Mendelssohn. When some one made this comparison to Mendelssohn himself, gifted writer of the "Midsummer Night's Dream" music, he replied, "Yes, I love this composition. I cannot say how much, nor for what reason. But I can assure you that I never could have written it."

Prelude XVIII, in F minor; Allegro molto. A dramatic memory. A sketch of a vocal recitative interrupted by chords from an orchestra, perhaps the fragment of a still more important composition.

Prelude XIX, in E-flat major; Vivace. A masterpiece of grace and delicacy, a dance of elves.

Practice it by holding as many notes as possible, and *mezzoforte*. Its chief rhythms are:

Ex.11



Prelude XX, in C minor; Largo. A magnificent chorale, beginning *ff*, continuing *p*, and ending *pp. Multum in parvo (much in little).*

Prelude XXI, in B-flat major; Cantabile. This work can compare with the most poetic nocturnes of the master. Practice the double notes in the left hand slowly and *legatissimo.*

Prelude XXII, in G minor; Molto agitato. Chopin expresses with the same power of art all feelings, whether the most tender, the most passionate, or the most lofty.

Prelude XXIII, in F major; Moderato. A short composition, of exquisite grace. The sixteenths of the right hand must float upon the melody, skimming above it. There is nothing to equal these few lines, so light, so fluid, so ethereal, so imponderable. And how the close is made distant and mysterious by the strange E-flat of the last measure!

Prelude XXIV, in D minor; Allegro appassionato. Carried along at a furious pace, this prelude seems like some tropical storm shot through with terrific lightning. It may be thought of as a pendant to the beautiful *Etude in C minor, Op. 25, No. 12.* It is the mightiest of the preludes, and, in spite of its brevity, may well be considered one of the great masterpieces of Chopin; one of the masterpieces of all music.

Prelude XXV, in C-sharp minor; Sostenuto. This prelude, *Op. 45*, is the only composition, outside the twenty-four in the famous *Op. 28*, to which Chopin gave this title, and perhaps for the want of a more apt classification. It starts with an introductory phrase rather suggestive of the beginning of Mendelssohn's *Song Without Words, No. 2*, and then drifts into a melody that James Huneker characterized as, "Oh, so Brahmsian, that bittersweet lingering, that spiritual reverie in which the musical idea is gently propelled, as if in some elusive dream."

As it comes to a close there is a fascinating *Cadenza*, to be played *a piacere* and *piano* (perhaps *pianissimo*), the ending of which antedated by about fifteen years a *leitmotif* which Wagner assigned to the gesture with which *Alberich* greets the first rays of the rising sun as they faintly outline the Rheingold.

If it is not one of the composer's most popular works, it holds a subtle charm well worth the seeking after. Of this one Chopin wrote, "It is well modulated"; and *well* is the proper expletive, for in its middle section it smoothly glides as far afield as the key of G-flat major and its relative E-flat minor, and then mellifluously meanders through several tonalities till again it rests on the doorstep of its home key. Following the *Cadenza* there is a transient modulation into D major and back again to some delicious closing measures in E major.

* * * * *

"Music is a shower-bath of the soul."
—Schopenauer.

Violin Questions

Answered by
ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Cleaning the Bow

D. G. J.—Your letter fails to state whether it is the stick of the bow or the hair, which you want to clean. If it is the stick, you can clean it with Liquid Veneer. Shake the bottle thoroughly; then saturate about one yard of cheese cloth with Liquid Veneer, and rub the stick of the bow with it. Then polish with a dry piece of cheese cloth. If the hair of the bow is very much soiled, take a clean tooth brush, wet it, and rub lightly over a cake of ivory soap. Rub the bristles of the tooth brush over the hair of the bow, which should first be tightened, until the hairs are thoroughly cleaned. Then wash out the tooth brush, until the bristles are free from soap, and rub the hairs of the bow until the soap is removed. After the hairs are dry, the bow may be thoroughly rosined.

Names of Famous Violins

Y. J. K.—The names, by which the famous violins of the Cremona makers are known, were not bestowed on them by the makers themselves, who never named their violins. Some of these names may interest our violin readers. Thy are as follows: The Paganini, made by Antonius Stradivarius, dated 1724; The Spanish Strad, 1723; The Duke of Edinburgh Strad, 1722; The Ludwig Strad, 1734; The Earl Strad, 1722; The Healy Strad, 1711; The Banner Strad, 1717; The Ariot Strad, 1722; The Janes Strad, 1721; The Bott Strad, 1722; The Kreisler Strad, 1721; The Colossus Strad, 1716; The Lord Nelson Strad, 1690.

In a future issue will be given the names of famous Guarnerius, Bergonzi, Amati, and other violins which have been so named by owners, collectors, and others.

On Stage Fright

L. H. T.—Many violin students have the idea that they are the only ones who suffer from stage fright and consequently dare not play in public. This is a great mistake. Almost every violin student suffers from nervousness and stage fright, at first, and it requires a long time, in some cases to overcome it. Some never do.

Helen Timerman, in her excellent little book on, "How to Produce a Beautiful Tone on the Violin," says, on this subject: "First of all, analyze your nervousness. Determine exactly why you are panic stricken at the thought of playing before a crowd. Perhaps you are inclined to be over ambitious—are given to undertaking works so difficult that you are barely able to get through them. If you are, then the *principal* reason for your nervousness is discovered. Many a musician attributes to stage fright, what, in reality, is nothing but a subconscious dread of breaking down, or doing badly. He is far less disturbed by his listeners, than by the difficult concerto or program he has undertaken to execute; but, failing to recognize the cause of his perturbed state of mind, he takes no steps to prevent its recurrence.

"Do not make the same mistake. Restrict your programs, so that you can know *absolutely* that they contain nothing you need dread; the certainty that one is technically master of a composition gives self-assurance and confidence. Choose for your selections, pieces so well within your capacity that you will be free to concentrate entirely upon them—and upon keeping your head.

"Until the day comes when an audience no longer bothers you, force yourself to play constantly for crowds. Never pass by an opportunity to take part in an entertainment of any sort, for nothing will so effectually cure nervousness as repeated public appearances. But treat your public playing seriously; never allow it to become a hit-or-miss affair.

"On the day of a concert be careful to avoid overdoing. Use your brain rather than your muscles, and exact results from each minute of work; for, if you tire yourself out, your performance will suffer."

Miss Timerman was a pupil of César Thomson, the famous Belgian virtuoso, in Brussels.

An Obscure Maker

A. E. T.—In my catalogs of old violin makers, the nearest I can find to Sawicki, a violin maker of Vienna about 1795, the name is Savitsky, who worked in Vienna in the eighteenth century. Neither was of much note as the authorities give them only a line or two. There are thousands of obscure violin makers, especially in Europe, of which the world knows nothing. The Sawicki violins may be very good for all that.

Aluminum Bow Tip

J. H. L.—Practically all large music houses keep aluminum tips with which violin bows that have had the tips broken can be repaired. Send the broken tip to the music house so that you will be sure to get the right size. It requires quite a bit of skill to adjust the tip, so if you cannot do it yourself, get a good violin repairer to do it for you. Aluminum is a very light metal, so that these tips do not unduly increase the weight of the upper part of the bow.

A Cork Separates the Knuckles

J. N.—As you have a copy of The Etude for June, 1939, containing an article, "A Cork Helps the Adult Beginner in Violin Playing," I think you cannot help but understand it, if you study it carefully. The idea is to insert corks between the knuckles of the fingers to give them the proper spread. The corks should measure from one-half to three-quarters of an inch at the larger end, inserted at the knuckles between the first and second fingers of the left hand. This is to insure the proper spread of the fingers. If, after studying the article, you cannot understand it, take it to a good violin teacher and he can explain it to you in a few minutes. The cork should be of the proper size to insure the correct distance between the fingers.

Best Wood for Bows

H. T.—Pernambuco, a wood found in the jungles and forests of Brazil and other South American countries, is the ideal wood for making violin bows. It is of a reddish color and extremely elastic. It is extensively used for dye stuffs. It has a biting, aromatic taste; and if you were to take a piece of this wood to a bow maker to learn if it is genuine Pernambuco, his test, no doubt, would be to put it in his mouth and taste it.

Three "Old" Violins

N. T. W. 1.—Of the three violins you own, the two labeled Antonius Stradivarius, are practically certain to be copies. There is not one chance in 50,000 that either of them is a real Strad, notwithstanding the fact that they have been in your family for a hundred years. The country is full of "fake" Strads. Still, it is not impossible that one of them should be genuine. Miracles do happen once in a while. 2. In the case of your third violin, the Salzard, there is more chance of its being genuine, as this maker was not so famous. Salzard worked in Mirecourt from 1830-1840, and made some excellent violins. A leading American dealer offers a Salzard for one hundred twenty-five dollars. The violin is described as follows, "Stradivarius model. Back is fashioned of one piece of plain maple. Top, spruce of rather wide grain. Reddish brown varnish. Good condition and tone."

3. A genuine Stradivarius sells for $25,000, if in good condition, or even more in the case of exceptional instruments.

4. The best way to learn to tell a genuine Strad from a copy is to become an assistant to a violin maker or repairer. If your employer is willing to devote a great deal of time to your progress, and if he makes and repairs really good instruments, you may be able to learn to distinguish the true from the false after about ten years experience. Judging the work of great violins is a most difficult occupation. The fact is, there is only a handful of real experts in this country, and not many even in Europe. There are more really expert violin judges in London, than in any other city in the world.

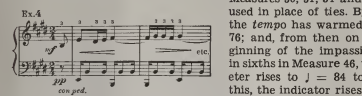
"Etude in E Major, Op. 10, No. 3"—Master Lesson

(*Continued from Page* 534)

but also for similar tones located near each other. These should be treated carefully, and approached with different touches and stresses. Thus, of the two E's (Measure 1), the second is very lightly and unobtrusively played; of the three G-sharps, (Measure 2) the second is loudest, played after a scarcely perceptible pause—while the last is softest. The entire first page should be treated in this way.

Now, add the left hand accompaniment to the theme; play it *pp*, with full "bottom" E's and B's.

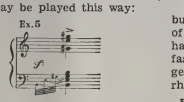
Ex.4



This is to hear and feel the melody and accompaniment in perfect juxtaposition. (If only one had a third hand to play those pesky right hand accompanying sixteenth notes!) Now, with this ideal sound in your ears, play again the two measures of Ex. 1 (lightest possible thumb in right hand), then, adding the melody, continue with the *Etude* as it is written. Do not play "freely" except where Chopin indicates, in measures 7 and 8, 15 and 16, and 20.

An occasional, slight, scarcely perceptible pause before long notes will take the place of those ill advised accents so often indicated (as in measures 2, 3, 4, 5, and others.) The effect should be that of a deep sigh. Avoid pausing too often or too long. The *tenuto* chord in Measure 8 may be slightly rolled; measures 9 and 10 should be *pp;* Measure 14, *mp;* Measure 15, *mf;* Measure 16 (first half), *f*, second half, *ff;* slight pause before the *ff* chord in Measure 17, which may be played this way:

Ex.5



Do not diminish too soon in measures 18 and 19. It is wise to emphasize the first four sixteenth notes in the right hand accompaniment of measures 17, 18, 19 and 20, in order better to sustain the long melody tone. Measure 20 is done very slowly, with a good, solid (though *ppp*) bottom E.

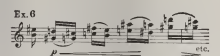
I always advise students to play slow, lyric pages faster than they think necessary, in order to sustain the long, lustrous line of the melody; therefore, to most pianists I recommend the speed of ♪ = 56 to 60 for this first page. Even so, it is difficult to avoid a cut-up and disjointed melodic effect, unless note values are strictly regarded and accents avoided. The effect to achieve is, I think, one of youthful fervor—pure, confident, trusting and not overly impassioned.

* * * * *

The *poco più animato* (Measure 21), should give the effect of a shy, hesitant awakening—about ♩ = 54 to 58. There are lovely modesty and purity in the curve of each questioning phrase. There are tender glances and soft caresses. With each measure the music becomes more alive, more confident. Light contrast of *f* and *p*, gentle *rubati*, scarcely perceptible pauses, surprising syncopations, all are indicated by Chopin's phrasing—which must be scrupulously followed. Note the use of dots in the inner voices in Measures 30, 31, 34 and 35. These are used in place of ties. By Measure 38, the *tempo* has warmed to ♩ = 72 to 76; and, from then on until the beginning of the impassioned passage in sixths in Measure 46, the thermometer rises to ♩ = 84 to 88. If, after this, the indicator rises to ♩ = 100 in measures 50 to 53, you may be well content. From a short *ritardando* in Measure 53, the *tempo* reverts to ♩ = 60 (or even less) in Measure 54, gradually subsiding to the *tempo primo* in Measure 62.

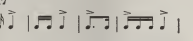
It is less contracting if the right hand *legato* in measures 21 to 29 is observed only for the upper tones; do not worry about connecting or holding the lower notes. The passage in measures 32 to 33, and 36 and 37, should be sometimes practiced with accents on the second notes of the two-note phrases, also in very rapid groups of twos and fours, with pauses for instantaneous placement over the group following. In those tricky measures 38 to 41 it is well to think of the two-note phrasing consistently used by Chopin in this part of the *Etude*, thus,

Ex.6



but accent strongly the first chords of measures 39 to 42. Practice each hand separately until it can play faster than is required for hands together. Also practice rapidly in rhythms of

Ex.7

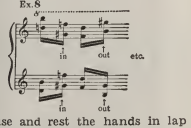


Measure 39, *mf;* Measure 40, *f;* Measure 41, *ff*. High wrists and swift, relaxed preparation are necessary for measures 42 to 45. Small hands may play the passages in measures 42 and 44 with both hands, all top tones right hand, bottom notes left hand.

Now, for that famous, and cruel, passage in sixths in measures 46 to 53. Memorize it, in sections: Section 1, Measure 46 to first chord of Measure 48; Section 2, to first chord Measure 50; Section 3, to fifth chord in Measure 52; Section 4, to first chord Measure 53; Section 5, to fifth chord Measure 53, Section 6, to first chord Measure 54. (Note irregularity of groupings.)

Learn each group, first, hands singly, then together; hold the wrists very high, fingers close to keys and pointed like flexible sticks of wood. In practicing the two-note phrase groups, it is very important to feel the arms alternately turning in and out, even if the second notes are accented, thus:

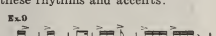
Ex.8



Pause and rest the hands in lap after each section; play very slowly with *forte* tone. Avoid accelerating; note that the hands always play similar tones but go in opposite directions. If you cannot play measures 46 to 53 slowly and rapidly by memory, with *each hand separately*, you do not know them!

For rapid practice (without pedal, and not too long at a "sitting") use these rhythms and accents:

Ex.9



In those strangly troubled measures, 54 to 59, the last eighth notes in both hands should be accented, this time like heavy sighs. But be sure to let down—relax! The return of the theme in Measure 62 is *pp* until Measure 66 (soft pedal), played with calm detachment—like the clear but remote remembrance of an enriching experience lived long ago.

Artists sometimes make a surprise effect in measures 69-70 by following the *crescendo* in Measure 69 with a slight pause, and playing the chord in Measure 70 softly (but richly). In measures 71 and 72 a more flowing effect is made by bringing out the first sixteenth note in the melody (middle of measure), rather than stressing the long quarter note. In measures 73-74 where this note is tied, the accent is made in the accompaniment. Do not *diminuendo* or *ritardando* too much before Measure 75; use damper and soft pedal for entire measures 75 and 76, gently bringing out B's and E's in bass; much *ritardando;* play the last chord in Measure 77 *ppp*, and change pedal after the chord has sounded.

Pertinent pedal pointers for measures 21-54: from Measure 21 to 31, use only quick touches of "top" pedal; measures 32-33, and 36-37, pedal to changes of harmony; measures 38-47, pedal each measure through to first chord of following measure, then suddenly, off; be sure to clear away all conflicting harmonies at beginning of measures 42, 44 and 46, by waiting slightly on first chords; hold the B major harmony on the tremendous climax of Measure 46 as long as possible; if necessary for sonorous "bottom", play the lowest octave B on the piano instead of the one written; try to hold the pedal to the beginning of Measure 48; after this, it may be changed every four sixteenths; again, be sure to clear off the harmonies for the B major chord in Measure 54, by a sharp accent and by holding the chord longer than required.

The danger of excessive contraction throughout the piece is minimized by remembering that fluency in right hand double note playing is best attained through free rotational balance of both sides of the hand. After all, what is this *Etude* but a study in double notes—thirds, fourths, fifths and sixths? Yet, because of the beauty of the music, one is seldom aware of this; and too rare, alas, is the teacher who calls his students' attention to it. Like the other Chopin *Etudes*, this one must be drilled and excavated through many a year before it will give up all of its priceless treasure. But even if the reward is only a jewel or two, the digging will be worth the while!

Music Can Work Miracles

(*Continued from Page* 514)

realized. It was for this reason that Epictetus called a table without music a manger; and because of the realization of this fact, musicians were considered a dining necessity and were rarely absent from the feasts and banquets of the Greeks and Romans. It was several centuries later that Sir Thomas More, in his "Commonwealth," provided for music at the meals of every class in a model community. And not long thereafter the satirical Voltaire was led to observe that people were in the habit of going to the opera in order to digest the dinner they had previously eaten.

Physiologists have, within recent years, evaluated the actual effects of music. These effects are real and measurable. They are distinctly beneficial. Summarized in a few sentences they are:

1. Music may increase or decrease the rate of the heart beats.
2. It increases metabolism (the inner workings of the human body).
3. It accelerates breathing, and decreases its regularity.
4. It increases or decreases muscular energy, depending upon the type of music played.
5. It has definite effects upon the mind.

* * * * *

"The chief end of music is emotional enjoyment, and the ordinary listener is much nearer to the spirit of the composer than the musical expert."—*Henri Deering, pianist.*

The School Orchestra Program

(*Continued from Page* 529)

to think that it is unlawful for the young male student to study or play these instruments. It is not unusual to find violoncello and bass viol sections composed entirely of girls, and while this sort of situation cannot be condemned, there are certain inadequacies which should be avoided. We have frequently witnessed small young ladies struggling with the bass viol, when physically they would be far better able to handle a smaller instrument.

Seeking the Solution

In order to improve the quality and capabilities of school orchestras, it will be necessary to urge not only an increase in membership (at early ages) in string classes, but also an equal interest in the strings for both boys and girls. The explanation for a situation in which girls are handling string bass and violoncello probably lies in the fact that they are piano students, and with their ability to read music, the string bass serves as a good orchestral transfer or double. Yet we believe that, through no fault of their own, most of these young women do not have the physical strength to secure the tonal sonority and volume necessary for adequate performance of these instruments. This situation does not exist with the band, as its varied appeal attracts both boys and girls.

How can we best meet and solve the problems which have prevented a better growth of our school orchestras? Perhaps we can give our attention to a few suggestions for meeting and improving the current situation.

Without doubt there are definitely enough instrumentally minded students to maintain both a band and an orchestra for the average school. It is possible that in the very small school systems a lack of enrollment would prohibit the maintenance of both, but these cases are not typical. The support of both is particularly possible because a great many of the wood wind and brass players may be available for performance in both organizations. The problem does lie in the building up of string membership and sources in order to achieve the objective. An increase in piano classes in the early elementary grades would do much for this cause. The piano serves as an excellent background in the training of prospective string players, for it not only develops the musical ear but also gives the child a background in harmony so valuable to the string student. After a year or two of piano class, depending upon the age and progress of the student, we would then recommend transfer to the violin class. This would take place during the child's entrance into either the fifth or sixth grade. The classes should be small, with not more than five or six students to a class, and should consist of violins alone, until at least the seventh grade.

Large string classes are responsible for so much of the inferior string playing found in our school orchestras; and just as much of the mediocre playing of some of our school bands is directly due to overlarge beginning wind classes. In the seventh grade, we would suggest the transfer of violin players to the viola, the violoncello and the bass viol, with extreme care and consideration being given to their adaptation to the particular instrument to which they have been transferred, both physically and musically. During this period of their training considerable attention must be given to the students on violoncello, viola, and bass viol, and the more important part of the string program should consist of string orchestra and string ensemble. A full orchestra rehearsal could be held at one period each week—preferably, if possible, on Saturday morning, as this will permit the wind and percussion players to attend the rehearsal without having it conflict with their regular school day schedule.

These early violin classes are the most neglected part of the string program, and until we have a much larger number of students participating in these violin classes, our orchestras will not advance to the so desirable status we seek for them.

It is extremely important for music educators and instrumental directors to observe the causes for trends in choice of instruments by children who are interested in music. If there is excessive lure to playing in bands, it can be met with more motivation, or more appeal to the young student to engage in orchestral activity, and particularly in string performance. The establishment of such motivation is truly a challenge to the instructor, a challenge both to his methods and to his ingenuity. We have found that far greater numbers of students abandon the stringed instruments in the early stages than abandon wind instruments. Much of this "mortality" rate is due first to the difficulty of the strings as compared with the winds, and secondly the lack of motivation for continuing in the string classes.

The Lure of Public Performance

It is at this point that we should prepare the class in strings for public performance, using preparatory material which is melodic, tuneful, and interesting to these youngsters. Too often in the past, dry, non-melodic material has been the beginner's lot, and perhaps it is a type of boredom or monotony which causes these beginning classes to dwindle gradually almost to nothing. Obviously, we do not mean to say that the string

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The School Orchestra Program

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classes must be exploited before they are prepared, but rather that material which combines adequate student training technics and suitable program material be utilized in having stringed instrument players perform publicly.

Individual string players should be encouraged to perform before their fellow students, in the assembly programs, before parent-teacher or other school and community groups. It is this activity that will evoke a high pitch of interest and enthusiasm from members of the string class, and there is the additional advantage that one of the primary problems—that of motivation—will have been eclipsed. There is in existence in our music literature quite a bit of worthy material which is sufficiently simple that it can be used very appropriately in this project. The need is for greater outlet, for more frequent public performance on the part of string players. In the case of bands, we have perhaps gone to excess in that respect.

In working out plans for rehearsals of strings and orchestra, we would suggest that during the junior high school period there be three string ensemble rehearsals per week, with two full orchestra rehearsals, or, if this is not possible, a schedule of string rehearsals daily with one full orchestra rehearsal on Saturday, as was suggested for the seventh grade. Naturally, the strings require much more instruction and guidance than the winds, yet we frequently find schedules which make no provision for the division or separation of the strings from the full orchestra. In the high school, much can be done with the choir groups which, up to the present time, have not been given due attention. There are numerous orchestral arrangements of excellent vocal numbers, many of which have not been performed often enough. Also this field provides the orchestra with beautiful choral works which have been limited in the past to the piano.

It must be emphasized that the schedule of the band and orchestra groups in our schools is of vital importance. Too often we find that the band and orchestra are rehearsing on alternate days; and that while this staggered schedule does not often harm the band, it does have an adverse effect on the orchestra. We must constantly bear in mind that string players cannot make progress with the same rapidity as the wind players, and therefore it should be a rule that the strings meet daily. In fact, it is possible to achieve good results only when the curriculum permits a daily rehearsal of each of the groups. Without an effective, well prepared, fine sounding string section, the orchestra never can rise above mediocrity.

Ensemble groups among the strings, chamber groups, and solo performances, all should be fostered and encouraged as much as possible among our high school string players. Herein lies the root of the lack of personnel in the orchestras of our schools, and the lack of allure in the activity of these organizations. There is no real basis for saying that our schools are not prepared to support both organizations, the band and the orchestra. The average school can, and, with proper inspiration and support, the orchestra will prosper.

The orchestra is a treasured instrumental organization. It has antiquity and prestige, but more than that it has vitality and immortality. We wish to pride ourselves on the musical education proffered the young people of America. Yet, for educational breadth and for wide musical background, we shall be failing sadly if we overlook the development and eventual progress of our school orchestras.

The Miraculous Case of Blind Tom

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During the intermission, Tom's manager came to me and asked if I would give Tom a lesson on *Die Forelle* in the morning. Then came the explanation of his strange behavior during my playing of *Die Forelle*. Tom had heard this piece played somewhere in his travels two or three years before, and he was charmed with it. His manager had no idea what it was, and Tom could not remember enough to make anyone understand what he desired. He was eager to learn it and they kept up the search, taking him to music stores, to teachers, and to fine pianists, but no one understood. Now you can imagine what happened when this blind man, called an imbecile, heard the music he had tried so long to find? He went almost wild with joy which, as always, he was expressing through extreme bodily activity. This was going on behind me as I played.

The following morning, Tom and his manager arrived at the school. He was a man of medium height, a rather large body, strong and physically vigorous. During the entire lesson he was quiet and gentle, although he expressed great intensity of feeling. He had delicately formed flexible hands, for which the piano keyboard held no difficulties. He had gained great dexterity in his long years of playing, usually playing eight hours a day. At first I played through the entire composition, then the lesson consisted of my playing short portions, perhaps a few complete phrases. During my playing Tom stood tense, all his being focused on the music. When he had heard a certain amount he indicated by words and sounds that he desired to play.

Perhaps I would be asked to play a second or third time these short bits, Tom listening most intently. Then he would sit at the piano, playing what I had done. He instantly recognized any wrong note he played and would shake his head, uttering disapproving sounds, and motion for me to play again. Anything he got pleased him greatly; but what he did not get annoyed him. When he felt satisfied we would go on, doing another portion in the same way; but the lesson consisted in my giving what he mentally reached out to receive. When we had accomplished a certain amount, we would go back and piece the parts together.

Thus we went on for four hours of almost absolute concentration. I do not remember that he ever wavered from the subject in hand. This I think would be considered as almost impossible by a person having his full mental faculties. At the end of this period he knew the composition and played it very acceptably. He had a fine instinctive feeling for the music and worked to get all the variations of shade and color just as I had played it. Two months later Tom returned for another engagement, and I was asked to give him a second lesson on *Die Forelle* before the concert. This lesson lasted only two hours and was spent entirely on interpretation. That evening *Die Forelle* was programmed, and I thought that I was almost listening to my own performance.

A Start to Fame

Blind Tom's concert career really began at the age of eight years in and near Columbus, Georgia. General Bethune went on tour with him in 1861, his first concert being given in New York on January 15th of that year. Afterward they toured Europe where he played during the years of the Civil War.

Amazing differences of opinion have been expressed in regard to this strange character. James M. Trotter writes, in "Music and Some Highly Musical People", "Who ever heard of an idiot possessing such memory, such fineness of musical sensibility, such order, such method, as he displays? Let us call it the embodiment, the soul of music, and there rest our investigations."

On Parnassus

When I heard him he had been playing many years and meeting many distinguished musicians. In 1866 he was thoroughly tested by Ignaz Moscheles, who pronounced Tom as marvelously gifted by nature. Moscheles had him imitate a short original rhythmical piece and parts of other compositions, and he even placed his hands on the keys at random, Tom naming every note played. H. S. Oakley, Professor of Music at the University of Edinburgh, states: "I played on the organ, an instrument to which he is unaccustomed, parts of a Mendelssohn song, a few bars from a Bach Fugue, both of which he produced after a single hearing; a song of my own, which he could not possibly have heard, much of which he repeated. He not only can name any note chord or discord which is struck, but also can give the exact pitch of any note he is asked to sing, and that whilst any amount of discordant noise is made on the organ to disturb his meditations." This test was given when Tom was seventeen years of age.

In the list of his program music are given concertos by Beethoven, Chopin and Mendelssohn; six sonatas by Beethoven; and a long list of works by the great composers. Much of his own descriptive music and songs he played and sang. When he died it was claimed he had a repertoire of over seven thousand pieces.

A Talent Unique

Blind Tom's originality and marvelous musical gifts, which included musical inspiration, intuition, memory and imitation, made him unique; probably the most amazing musical prodigy that has ever been known.

His affairs got into the courts many times. The widow of John Bethune (who had married Albert T. Lerche, a lawyer), after a long fight in the courts with her father-in-law, General Bethune, finally succeeded to the immensely valuable guardianship of the blind musician. From then on he lived in Mrs. Lerche's apartment in Hoboken. He was kept much secluded, but appeared almost constantly in vaudeville. His name, Thomas Green Bethune, was changed to Thomas Wiggins. Of the fifty families in the building, only a few knew there was an old Negro living there; but sometimes exquisite piano playing was heard coming from Mrs. Lerche's apartment, with no one knowing it was produced by Blind Tom.

I will touch but briefly the last pathetic days of Tom's life. Three weeks before his death he suffered a paralytic stroke which affected his right arm and upper side. Again and again he tried to play, but when he found that his right hand would not play and the left hand brought only discords, he wept like a child and said, "Tom's fingers won't play no mo'."

Saturday evening, June 13, 1908, he again went to the piano and began softly singing, but his voice broke. Sobbing, he rose and said, "I'm done, all gone, missus;" and then was heard a faint cry, and a thump on the floor.

Blind Tom had gone on. Music was his life; and when he could play "no mo' ", he could not stay.

The Piano Accordion

Memorizing Accordion Music

By Pietro Deiro

As Told to ElVera Collins

IT IS INTERESTING, and also surprising, to find how many accordionists have convinced themselves that it is impossible to memorize. When such a statement is made to a teacher he usually tries to be diplomatic and offer helpful suggestions. What a shock it would be to some students if a teacher came out bluntly and told them that the reason they cannot memorize is because they do not put forth the necessary effort. Perhaps they may be energetic about all other phases of practice but indolent when it comes to memorizing.

The idea seems prevalent that memorizing is a special talent bestowed upon a chosen few. We admit that many accordionists have no difficulty along this line and can discard their notes after a few rehearsals of a selection. It is, however, a debatable question whether this is a special talent or whether they unconsciously employ a certain "system" when learning a new selection and coördinate their faculties so there is a perfect combination of seeing the notes, hearing the tones inwardly and then retaining them.

If we were to analyze the practice of such students we would probably find that they use more than their fingers. They actually think and hear each tone mentally while playing it. They do not merely play the notes and allow their minds to wander to other things. It is not strange that some students never memorize, because they may be generous with their energy when applied to the action part of their practice but are unwilling (or shall we say lazy?), when it comes to concentrated thinking. They use only a small portion of their mental equipment.

Accordion music is much easier to memorize than piano music as the accompaniment is simplified by the mechanical combination of chords. While the pianist must often think of a group of four or five notes for the left hand, the accordionist needs merely to think of which button to push and can devote most of his attention to the music for the right hand.

Practical Suggestions

Volumes could be written on the subject of memorizing but we shall try to condense some suggestions which are intended solely for those students who have hitherto convinced themselves that it was absolutely impossible for them to memorize.

We often hear the statement, "I would give anything if I could memorize." Taking such students at their word, we ask them if they are willing to do the necessary preliminary work to make memorizing easy. We believe we can prove that, while it is easier for some than others, it certainly is possible for all.

Students may wonder what connection there is between memorizing and a thorough knowledge of all scales, elementary harmony, the formation of chords and also ear training. These represent the equipment necessary if one would reduce his work to a minimum.

There are numerous so called systems for memorizing, and each one has its advocates who vouch for it, to say nothing of the many who just naturally memorize without a conscious system. Three of these systems are more common than others. One of them is memorizing through the fingers by numerous repetitions. This is an easy method, as the fingers unconsciously weave out the pattern on the keyboard, but it is one of the least dependable because the slightest distraction when playing in public will confuse the accordionist and he will find it hard to get back to the theme unless he starts from the beginning.

Another popular system is by mentally photographing the music. Some students claim they can picture the entire printed page after a few rehearsals. A third system stresses the importance of the melodic line of a composition and it is this which is memorized first.

We cannot select any particular one of these systems and recommend it above another, but we believe that the blending of the three methods would establish a dependable system of memorizing, provided the student concentrates while he practices.

Memorizing will always be difficult until a student reaches a point where he can think a tone mentally. Ear training is a help for this, and students can accomplish much in this line working by themselves. The best way to learn the sounds of the tones is to begin with C on the piano keyboard and learn the whole and half steps up and down the scale, and then to learn the intervals such as seconds, thirds, fourths, fifths and so on. Continued practice of this

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Part Work and Part Play

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Broadcasting Company will pick up these concerts in the Interlochen Bowl and send them over a nation-wide network. As their program goes on the air each week their signature is heard—a hauntingly lovely strain which they call their Interlochen Theme: the first part of the *Andante* movement of Dr. Howard Hanson's "Second Symphony ('Romantic')." The camp has a particular interest in this symphony, for part of it was written amid their pines; furthermore they have genuine affection for the man who wrote it. Dr. Hanson was one of their first guest conductors; for in 1938 he toiled over two miles of sandy road to see the new-born camp and to praise it. And ever since that time he has watched its growth with sincere interest, returning again and again to take part in its music.

The Camp Schedule

Typical days at camp, of which we spoke a few paragraphs back, run according to a schedule which combines work with healthful recreation and play. Here, for example, is the routine followed by a girl majoring in Band.

7:00 Setting up exercises
7:30 Breakfast
8:00 Make bed, clean cabin
8:30 Tennis or private practice
9:40 Composition class
10:50 Drum majoring class
12:00 Dinner and rest period
1:30 Band rehearsal
3:10 Band section rehearsal
3:50 Radio Guild, or private practice: (Private Lesson Tuesday)
5:00 Swim
6:00 Supper and rest period
7:30 Monday: Camp party
Thursday: Faculty recital
Friday: Band sightreading
9:40 In cabin
10:00 Taps

Monday is free day of the week, except for short rehearsal periods in the morning for the Orchestra, Band and Choir. Monday afternoons, therefore, are devoted to organized sports, tournaments and meets, picnics, or an occasional trip to Traverse City (fifteen miles north). And in the evening is held the week's big social event: an all-camp party and dance.

There is published at the camp each week a little magazine that is as sprightly and humorous as a *scherzo*—and appropriately so, for "Scherzo" is its name. Its pages list scheduled events and programs and affairs, and they reflect, too, the busyness and bustle and fun and exuberance of the camp. Because we believe you will enjoy its word pictures of youthful appetites and imaginations at work, a few of its items are produced. They are just random paragraphs which are representative:

"After the fourth week weighing-in at Boys' and Girls' Camps, it's a good old custom to get out the adding machine and figure out just why, despite hard work and strenuous sports, campers gain weight as well as musicianship and sun tan. For our enlightenment, dietitian Priscilla Boyce offers a few sample figures out of a voluminous list of fruits, vegetables, and other edibles consumed by our young army. In one day, she says, we consume 75 gallons of milk and 5 of cream; 200 pounds of potatoes; 24 pounds of butter. A single serving 'round of cherry pie takes 75 pounds of pitted cherries; Sunday ice cream dessert means 15 gallons of that delicious strawberry. For Sunday dinner we eat 300 pounds of chicken, 100 pounds of trout. And the bread man brings us 780 loaves a week!

"Just to prove that a touch of swing only makes for greater enjoyment of Bach, Beethoven, and Brahms, Girls' Cabin 4 is at the moment displaying twenty-one pictures of Artie Shaw, with and without handmade mustaches. Artie is not lonesome, though, being surrounded by assorted movie stars, track heroes, unnamed handsome males . . .

"Dick Weekes of Berea, Kentucky, who came to Interlochen to play trumpet in both band and orchestra this year, joined one of his friends in bicycling all the way from his home to the National Music Camp. He made the trip in seven days of steady riding, with two additional days for recovering from riding 110 miles in one day. The trip, according to his cyclometer, registered 760.2 miles. The boys slept under trees on golf courses, in barns and in state parks. Meals, they tried to buy from farmers, but they were usually accepted as non-paying guests.

"Dick Weekes, Harold Crandall, Charles McWhorter are now proud managers of the first Interlochen zoo, located—beach, raft, and all—behind the pop stand. The 6 turtles, 19 crawfish, 1 horned toad, and assorted tadpoles are all happy and growing. . . .

"When the boys and girls of the California Junior Symphony Association made the picture 'They Shall Have Music' their director promised them ice cream cones. After downing one apiece, they blew their lines . . . 'All right, let's do it again,' yelled the director . . . Forty-five more cones went down the warm and eager throats . . . 'How many times can we make it?' asked nine-year-old Jacqueline Nash, the singing prodigy of the picture . . . 'This,' declared the director, 'is a take.' . . . So for ninety cones it was a take. . . . At the Interlochen the orchestra rates cones without a take. One of the scholarship donors of the camp wired that as a reward for an excellent broadcast concert the orchestra members were to get a cone apiece as his special bouquet of appreciation—one hundred forty-four cones, with individual choices of flavor! . . ."

After reading half a dozen copies of the "Scherzo" we just had to go to the refrigerator to see if that left-over piece of pie was there waiting for us, and then to sit on the back steps in the sunshine while we ate it. And after reading half a dozen more we were reminded of an adage, wished we had something more to eat, and enjoyed a conviction. You'll know the adage, we think, when we tell you the conviction. It's this: we're convinced that the mixture of work and play to be found at National Music Camp will keep Jack and the rest at Interlochen from becoming dull boys!

Memorizing Accordion Music

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kind will enable the student to identify tones by the sound. This is a solution to the problem of accordionists who can think a melody, can sing it, and yet cannot play it because they have no idea what the notes are.

Analyze Before Playing

When learning a new selection a student should automatically first observe the key and the metre. Those with a knowledge of harmony immediately call to mind the three principal chords in that key, and this simplifies memorizing because most accordion music moves along in about the same progressional form. Harmony is also an aid in memorizing the harmonization filled in under the melodic line in the music for the right hand.

Memorizing should be begun on simple selections which present no technical difficulties. The reason why students often fail is because they have no interest in memorizing elementary music and they wait until they are playing complicated selections and then try to memorize them. Would it not seem absurd if an accordionist refused to practice technical studies until he began to play selections requiring dexterity? Let us remember that the mind needs training just as much as the muscles.

Selections are divided into phrases or musical sentences, sometimes called questions and answers. One phrase usually suggests another, so the first few are the hardest to memorize. We suggest that either four or eight measures be selected, depending upon the theme. These should be thoroughly memorized before proceeding to the next eight. After the entire selection has been memorized it should be rehearsed frequently. Occasional reference should be made to the notes, so that any errors may be detected.

Accordion music cannot be played with freedom and expression until it has been memorized. We urge all students to stop making the statement that they cannot memorize and to begin to prove that it is possible.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Accordion Questions Answered

Q. I should like to be informed of the steps necessary to join the American Accordion Association, and to be officially recognized as a teacher.—A.H., California.

A. We suggest that you write to the National Secretary of the A.A.A. at 117 West 48th Street, New York, N. Y.

• • •

Q. Are there any concertos written for the accordion with orchestral accompaniment?—J.H., California.

A. We regret that we do not know of any. A few accordionists have composed concertos; but, so far as we know, they never have been published.

Music Lover's Bookshelf

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American Theatre. Eliza was compared with Jenny Lind, who never appeared in California.

After many vicissitudes, success proved too much for her and she took to drink, gradually sinking until she was reduced to appearing in a burlesque show in the Bella Union, a gambling hell. Somehow, she regained control of herself and was able to get to Lima, Peru, where she again triumphed in opera. She amassed a fortune and moved to Milan, Italy, where she met with great success as a vocal teacher. A second husband, a military officer, absconded with her fortune, and in her last hours we find the old lady dying in 1896, in the home for artists which Rossini provided in Paris. Hollywood some day will surely capture this story for the films.

Unfortunately the Music Project Volumes are not for sale, but are for public reference purposes only. Libraries and schools that are interested may write to the Works Projects Administration, History of Music Project, 1157 Mason Street, San Francisco, California, care of Cornel Lengyel, Supervisor.

Niccolò Paganini, Guitarist

By George C. Krick

NICCOLÒ PAGANINI was born in Genoa, Italy, October 27, 1782 and died in Nice May 27, 1840. Who has not heard of Paganini? Tongues and pens have vied with each other in celebrating his wonderful powers and recording his extraordinary genius. The excitement produced throughout Europe by his marvelous manipulation of the violin remains unparalleled in musical history; but although there exists a whole realm of literature on this artist as a wizard of the violin, his mastery of the guitar and his great fondness for it have received but meagre and scanty recognition. There is no doubt that his intimate association with the guitar and mandolin exerted a powerful influence over his violin playing, helping to form that individuality and peculiarity of style which placed him far in advance of all other violin virtuosi.

His father, Antonio, a store keeper and amateur musician, was quite a skillful performer on the mandolin and gave all his leisure time to the study and practice of it. The boy Niccolò showed his musical talent at a tender age and his father gave him instruction on the mandolin and later handed him over to more skillful teachers. Being compelled to practice many hours daily, he soon outstripped his father's musical knowledge, and when five years of age he was placed under Servetto for instruction on violin and six months later he continued his studies with Costa, the foremost violinist in Genoa. Under his tuition young Niccolò made such rapid progress that at eight years of age he was performing three times a week in the churches and also at private musicales. About the year 1795 young Paganini was placed under Alessandro Rolla, a famous violin virtuoso residing in Parma. Rolla was also an accomplished guitarist and frequently accompanied his pupil on the guitar, and it is quite probable that at this period Paganini became interested in this instrument. At fifteen years of age he began his concert tours through Italy and for several years he was flattered to intoxication by his rapid successes and the unbounded enthusiasm which greeted his many public appearances as violin virtuoso.

The year 1801, however, saw a remarkable change in his mode of life. Notwithstanding his remarkably successful career as violinist, he put aside the violin, which had been the means of bringing him such fame, and for more than three years devoted himself entirely to the study of the guitar. During this period he was living at the chateau of a lady of rank, and the guitar was her favorite instrument. Paganini gave himself up to the practice of the guitar as eagerly and with the same amount of concentration as he had previously done on the violin, and his mastery of the instrument was so thorough and rapid that his performances became as celebrated as those of the guitar virtuoso Regondi. Schilling says of him: "Niccolò Paganini is such a great master of the guitar that it is hard to decide whether he is greater on the violin or guitar." Douburg in his notice of Paganini says, respecting this period of his life: "To those early days belong also the fact of Paganini's passion for the guitar, nor did he resume in earnest that peculiar symbol of his greatness, the violin, till after the lapse of three years." Riemann in his account of the artist says: "He played the guitar as an amateur, but with the skill of a virtuoso." Ferdinand Carulli, the guitar virtuoso, says in his famous method: "The fact may not be generally known that Paganini was a fine performer on the guitar and that he composed most of his airs on this instrument, arranging and amplifying them afterwards for the violin according to his fancy."

Public Performances

Paganini was intimate and performed in public with the leading guitar virtuosi of that time, and the guitar exercised a great influence and fascination over his musical nature. During his whole career he employed it as his accompanying instrument with his pupils and musical friends; and the majority of his compositions published during his lifetime include a part for the guitar. This was the instrument he fondled and caressed during those long periods of illness, when his strength was not sufficient for him to resort to the more exacting position required by the violin. To an intimate friend inquiring of Paganini his reason for devoting so much

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Music All Around the Fair

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musical theme which serves as prelude to each spectacle. Bennett's second piece of fountain music is "The World and The Cathedral." The fountain displays are designed by Jean Labatut and are under the technical direction of John G. Lawrence. The three new fountain spectacles are based on familiar classics. "Finland" combines Sibelius' stirring *Finlandia*, with a march by the same composer, written in 1918, when Finland was struggling for independence, and never before performed in this country. "The Saga of The Titans" makes use of Wagner's *Magic Fire Music* and *The Ride of The Valkyries*. "All America" is an experiment in the more popular vein, including Victor Herbert's *Pan Americana* and Sousa's *Stars and Stripes Forever*.

Music From Far and Near

The Fair's daily Special Events include concerts by high school glee clubs and bands, invited from all parts of the country to give New York an earful of home talent. The young members of these organizations are given passes to the Fair Grounds as well as to many of the "extra admission" attractions, in exchange for their musical services.

The American Common program series (held on the beautiful restored site of last year's Russian Pavilion) emphasizes the Fair's theme of "Peace and Freedom", by presenting foreign music in a novel way. During twenty-four weeks, twenty-four different nations are to be musically saluted, not as foreign lands but as the foreign elements that make America. Orchestra selections, folk songs, and folk dances combine in colorful programs, the goal of which is to stress the union rather than the separateness of the sources from which America springs; the brotherhood of art expressed through the spirit of democracy.

The most important single factor in the Fair's music, though, is the World's Fair Band, conducted by Captain Eugene La Barre, who is also Director of The Fair's Music, and composer of the theme song, *Peace and Freedom*. A direct descendant of Benjamin Franklin, Captain La Barre combines the artistic integrity and the forthright American breeziness that represent the best in our native music. He was formerly cornet soloist with both Sousa's and Pryor's bands; reorganized the remaining men of Sousa's band into a new group in 1934, and was later appointed Director of The New York City Police Band, with the rank of Captain. The organization he directs at the Fair is perhaps the finest concert band in existence. Its fifty-six members have been assembled from the most distinguished performers in their fields. They include E. Wall, W. Tong, H. Stambaugh, J. Perfetto, C. Schumann, L. Del Negro, and N. MacPherson, all of the old Sousa band; A. Maly, distinguished oboist; H. Devries, first flute of the NBC Symphony Orchestra; E. Bendozzi, J. Manuti, and S. Mantia, of the Metropolitan Opera Orchestras; S. Feinsmith, famous bass clarinetist; R. Gormar, of the Paul Whiteman orchestra; C. Hazlett, saxophonist (who invented the saxophone subtone for microphone use); B. Ladd, saxophonist and ocarina soloist, known to radio listeners for his work on the Major Bowes' Sunday program; and Del Staigers, eminent cornet soloist. The band includes a contra E-flat clarinet, never before used in band work, and calculated to bring out new depth and firmness from the reed section.

Music Night and Day

The band plays both seen and unseen. It gives two daily concerts (visible) in the band shell on the American Common (one from one-thirty to two-thirty in the afternoon, and one from six to seven in the evening); and it plays again for the nightly Lagoon Spectacle at nine, from a building equipped with a loud speaker, to send the music soaring out over the water. Captain La Barre does not see the fountains from his broadcasting studio; he follows the spectacle by means of a stop watch and diagrams. Special equipment of such intricacy has been designed that at the touch of a control a thousand fountain jets are released from invisible sources, or towers of flame spring alive, joining with the uprushing water in an arresting struggle between the two elements.

The band's programs are calculated to please all tastes and to present all types of good music, from symphonies to popular hits. If there is any leaning of emphasis, it is towards Sousa, whose marches are included as frequently as possible, with some half dozen of Sousa's own men giving them the drive they need. A typical program includes Thomas's *Overture to "Mignon"* (with *The Woodpecker's Song* as an encore), a Sousa march, Sinding's *Rustle of Spring*, and *Howdy*. Afternoon and evening concerts present different programs, and each is heard each day for a week. The more elaborate programs for the Lagoon spectacles are planned for the season. All three programs are rehearsed in the band building, off Constitution Mall, in the same studio from which the Lagoon music is broadcast. Oddly enough, there is an echo just outside the north door of the building, and if the visitor stands in just the right spot at just the right moment, he hears the music streaming out of the door and reverberating back to him, as though mountains were before him instead of the Heinz Building.

Then he will probably visit the Heinz Building and be offered a sample of beans and a souvenir pin in the form of a tiny pickle. Over, and under, and through it all, comes the throb of music; so that, whatever other interests take him to the Fair, the music lover will find the musical program well worth investigation.

Music Along the Networks

(*Continued from Page* 521)

Next in favor was Tschaikowsky's *Overture, Romeo and Juliet*. Approximately thirty-eight per cent of the votes were for Beethoven, with seventeen per cent of these naming the "Fifth" as the most popular Beethoven work. Tschaikowsky obtained twenty-three per cent of the ballots, with his *Overture, Romeo and Juliet*, claiming seventeen per cent of these. Brahms ran third with the majority of the votes for his "Piano Concerto No. 2, in B-flat"; and Mozart came fourth with one fifth of the votes for his *Overture to "The Marriage of Figaro"* and a large percentage for his "Quintet for Clarinet and Strings." Bach received seven per cent of the votes.

Mozart may have ranked fourth in the above poll, but he seems to rank first with a large group of Mutual's radio listeners, according to Alfred Wallenstein, who has been featuring the music of Mozart in weekly broadcasts the better part of the past two years. Wallenstein's broadcasts of the complete piano concertos of Mozart, with Nadia Reisenberg as soloist, found so much favor with the public that he was compelled to repeat part of the series. During the late spring and through the better part of the summer, the conductor has presented a series of Mozart opera broadcasts (Saturday nights—Mutual Network), the like of which has never before been heard on radio. These programs have attracted unusually wide attention, not only because Wallenstein selected seldom heard operas (many of these had never before been heard on the air and several had never before been presented in this country), but because of the fine ensemble and spirit of the performances. The high quality of the vocal artistry at all times substantiated the conductor's belief in his American singers. Although these opera broadcasts have been removed from the air, we are given to understand that every effort will be made to restore them at an early date.

The Women's National Radio Committee at the Eleventh Institute for Education by Radio, held at Ohio University last spring, gave first awards to five NBC Network programs. These were the "Meet Mr. Weeks" broadcast of "What Makes an American"; the University of Chicago Round Table discussions; the program, "America Calling"; the "Cavalcade of America" broadcast entitled "Abraham Lincoln"; and "Student Councils and Student Government", a broadcast by the Student Council of the Chicago Public Schools.

The recent series of Promenade Concerts of the Toronto Symphony Orchestra, heard Thursdays from 9 to 10 PM, EDST NBC (Blue Network) was a concrete manifestation of the Canadian spirit to carry on during troubled times. The conductor-pianist, Reginald Stewart, proved himself once again not only an able director but also a good program maker. Mr. Stewart founded these concerts in 1934 as an experiment, but it did not take a half dozen programs to show that public interest would sustain them. His concerts are patterned on the famous Promenade Concert series established in London by Sir Henry Wood. If English listeners heard these programs via short wave, we can well believe that they were gratified to find, in these grave times, the spirit of Sir Henry carried on overseas.

If you never have listened to Morton Gould and his Orchestra on a Monday night, we recommend that you do so (Mutual Network). Arranger, composer and conductor, Gould has been termed the "representative of the musical hopes of America." Such men as Stokowski, Reiner and Wallenstein have paid him great tribute. Gould's arrangements are not only different but also original and imaginative. And he writes and arranges sinfoniettas and swing songs, fox-trots and folk compositions. In the near future, we will tell you more about him; but in the meantime, we recommend you tune in on a Gould show and find out for yourself why it is called "different."

You are going to read a lot about Frequency Modulation from now on, but do not think right away that you must throw your old radio away in its favor. There is no question that Frequency Modulation is the last word in radio reproduction but it requires special set-ups and expensive equipment to do it full justice. Since the Federal Communications Commission has granted wave lengths to FM, we undoubtedly will have fully one hundred stations using it by next January first. But, according to radio authorities, it is doubtful if FM will entirely displace regular broadcasting during the lifetime of the set you now own. An FM adapter can be added to your present set, but before you do this, make certain you have the equipment to reproduce the advantages it has to offer (it will not function successfully through a small speaker), otherwise you will find an FM adapter sounds very little, if any, better than a regular set.

Yella Pessl, the harpsichordist, who has done much to explode the oft-advanced theory that the harpsichord is a museum piece, was recently engaged for a Columbia network series of recitals five times weekly at her own harpsichord. Her programs comprise not only old harpsichord music but also modern works that have been written for it since interest in the instrument has been revived in recent years. "I hope to show," she says, "that the harpsichord, by its adaptability to modern forms, is not an obsolete instrument. I do not regard the harpsichord as an early model of the piano, but hold to the belief that the instruments are separate and distinct. The piano must not be considered to have replaced the harpsichord, any more than concrete can be said to have superseded marble. They are two different things. Miss Pessl is heard Sundays 11:15 to 11:30 AM; Mondays and Tuesdays 5:15 to 5:30 PM; Thursdays 3:35 to 3:45 PM; and Saturdays 6:30 to 6:45 PM (all EDST —Columbia Network).

Film Music for the New Season

(*Continued from Page* 519)

he has taken the musical credits for "You Can't Take It With You", "Mr. Smith Goes To Washington", and "Golden Boy." "Arizona", however, posed problems of its own.

Set in the early days of our country's history, when covered wagons were rolling their way to new frontiers, the picture demands widely differentiated types of music. It must have the kind of pioneer songs of which *Betsy* is typical; in addition, there must be patriotic and marching songs for both the Union and Confederate armies. And weaving in and out of these, there must be Mexican music (largely derived from the Spanish), and, for added color, primitive Indian chants. These last have been supplied by original music, composed by Stoloff and his assistants, using the drum beats of original Indian rhythms.

An enormous amount of musical research has gone into the work. Stoloff assigned a young Spaniard, Edward Durante, to investigate and bring back the necessary Spanish and Mexican folk songs, while Paul Mertz, as musical adviser, took over the actual Arizona territory, picking up colorful types of songs and dance rhythms to be used in the Fiesta scenes, where Mexican and early American airs are woven into a bright background of contrapuntal harmony. In these scenes, Mexicans and covered-wagon pioneers vie with each other for the attention of the listening crowds, each group featuring songs and dances of its own.

The greatest care has been exercised that no anachronism shall creep into the picture, research extending to instruments as well as to the music itself. Violin, bass viol, and banjo were popular in Civil War times, but, according to Mr. Stoloff, many instruments in use today were unknown then and, contrariwise, a number of instruments then popular have fallen into disuse. Important among these now outmoded instruments are a group of "valve brasses", which were rediscovered by dint of industrious prowling about in museums and second hand shops. Another instrument popular in the days of the film's action is described by Stoloff as "a toy harp." It looks rather like a child's version of the instrument, and there was some uncertainty as to where the thing might be found. Then, by sheer accident, Stoloff, one day in Los Angeles, stumbled upon an old blind street musician, plucking the strings of the very instrument needed. The blind musician and his instrument were straightway taken to the studio, where the ancient harp was photographed, measured, and later duplicated by the property department.

At the present writing, Mr. Stoloff has not yet decided upon the number of men who will comprise his orchestra for the background music of "Arizona"; since he wants a rich and impressive volume of sound, however, it will doubtless be supplied by a full symphony orchestra, directed by himself. In addition to the *Betsy* theme, there will be identifying *leitmotifs* for the leading characters. The story of "Arizona" is adapted from a *Saturday Evening Post* serial by Clarence Budington Kelland, and the cast includes Jean Arthur, William Holden, and Warren William.

The Teacher's Round Table

(*Continued from Page* 528)

phrase will come to life when a longer pedal line is employed.

'24. Study carefully the relationship of the accompaniment to the melody. Ask these questions:

a. Does the greatest possible difference in quality and dynamics exist between melody and accompaniment? Is the accompaniment soft enough? Is it played with a different touch than the melody?

b. Is the melody supported richly enough by the accompaniment (with its strong, basic ground tones)?

c. Does the accompaniment flow sufficiently, giving the melody live rhythmic support? It is too slow or too "pokey"?

d. If the same hand has melody and also accompaniment, is the tonal treatment contrasted? (Flowing accompaniments are usually played with a gently rotative non-legato down touch, and its melody with an up-touch.)

e. When long melody notes "hold over", is the accompaniment vital and full enough to bridge the gap?

The Etude Historical Musical Portrait Series

An Alphabetical Serial Collection of

The World's Best Known Musicians

This series, which began alphabetically, in February 1932, concluded in the issue of May 1940. This supplementary group includes a number of names omitted from the original list.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the *Publisher's Notes* section of this issue.

Edward J. de Coppet—B. New York, May 28, 1855; d. there Apr. 30, 1916. Distinguished patron of music; founder of the Flonzaley Quartet, considered to be of unsurpassed among ensemble groups.

Bernhard Cossmann—B. Dessau, May 17, 1822; d. Frankfort, May 7, 1910. Compr., violoncellist. Soloist with Philharmonic Orch. Was prof. at Moscow Cons. and at Frankfort Cons.

William George Cusins—B. London, Oct. 14, 1833; d. there, Aug. 31, 1893. Compr., cond., organist. From 1867–83 cond. Philharmonic Soc. Was p. of H. R. H. Trinity Coll.; Guildhall Sch.

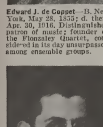
Giuseppe Danise—B. Naples, Jan. 11, 1883. Baritone (began career as tenor). Début in Naples, 1908. Metropolitan Opera début, 1920. Has appeared in leading theaters Europe and America.

Henri Deering—B. St. Louis, Mo., Nov. 1874. Pianist. Studied with Phillipp and Artur Schnabel. Début, New York, 1925. Soloist with San Francisco Symph. Or.; Cleveland Orch.; and others.

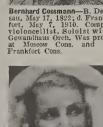
Désiré Defauw—B. Ghent, Belgium, Sept. 5, 1885. Cond., Fdr.-member, Allied String Qt. Cond. of symphony orch. in Brussels. In 1940, début in America as guest cond., NBC Symphony Orch.

Pietro Deiro—World famous accordion artist, teacher, Has made many tours, Europe and America. In 1938 he assumed pres. Amer. Accordionists Assn. Conducts Accordion Dept., The Etude. Publd. study material.

Doris Doe—B. Bar Harbor, Maine. Contralto. Studied locally and in Europe. Début in Dresden. Metropolitan Opera début, 1932. Has sung important opera roles; also in concert and oratorio.



Demetrius Dounis—B. Athens, Greece, Dec. 21, 1886. Violinist, noted pedagog. Was prof. at State Cons., Salonika. Master classes, N.Y. and Los Angeles since 1922. Publd. valuable teaching material.



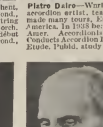
Jessica Dragonette—Soprano. For over ten years an outstanding radio star of important "hours." Since 1937 has had also a successful concert career, with appearances in many cities of U. S.

George Dyer—Young American composer whose songs have appeared on artist programs. Has written also a symphonic poem for orchestra. His concert tours have been successful.

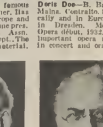
Elliott, Zo (Alonzo)—B. Manchester, N. H., May 25, 1893. Compr., pianist. First lessons with his mother; later studied with Nadia Boulanger, Compr. of *There's a Long, Long Trail.*

Karl Elmendorff—B. Düsseldorf, Jan. 25, 1891. Cond. From 1925–32, Kapellm. of Stattsoper, Munich. Was formerly in Düsseldorf and Bayreuth. Since 1932 opera cond., Wiesbaden.

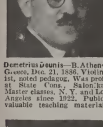
Robert Elmore—B. Ramapatnam, India, Jan. 2, 1913. Compr., organist, poet, choral dir. Studied with Pietro Yon & R. A. M., London. Cond. & mus. dir., Holy Trin. Ch., Phila. Orchl. and choral wks.



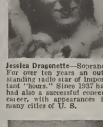
Maurice Emmanuel—B. Bar-sur-Aube, May 2, 1862. Compr., musicologist. Since 1910, prof., hist. of music, Paris Cons. Many valuable literary works, also musical comps.



Paul Ertel—B. Posen, Ger. Jan. 27, 1865; d. Berlin, Feb. 14, 1923. Compr., mus. critic, teacher. From 1879 active in Berlin. Wrote operas, symphonies, piano wks., and pcs. for violin and piano.



Max Ettinger—B. Lemberg, Dec. 27, 1874. Compr. From 1900–20 in Munich; from 1920–39 in Leipzig; 1939–39 in Berlin. Has written operas, orchl. and choral works, and chamber music.

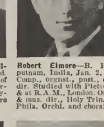


Ralph Federer—B. Newbury, W. Va., June 15, 1906. Compr., pianist, teacher. Studied at Pittsburgh Mus. Inst. For 10 years active in radio. Piano pieces, chiefly waltzes. Studio, Morgantown, W. Va.

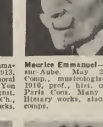
Emil Fischer—B. Brunswick, Ger., June 15, 1838; d. Hamburg, Aug. 11, 1914. Famous Wagnerian bass. Mem. R. Op., Rotterdam; & Ct. Op., Dresden From 1885 in N. Y. His rôle of *Hans Sachs* unequalled.

Kirsten Flagstad—B. Oslo, Norway. Soprano. Sang in Opera at Oslo. In 1932–34 at Bayreuth Festivals. Début with Metropolitan Opera Co., 1935. Unrivaled in Wagnerian roles.

Anton Fleischer—B. Hungary, 1892. Compr., cond. Studied at Acad. of Mus., Budapest. Cond., 1913–15, Mund. Th., Bratislava. Since 1915 Cond., Royal Op. & Nat. Cons. Or., Budapest. Chief mus. & comps.



Harriet Foster—B. Bethlehem, Pa. Contralto. Studied in Berlin, Paris, London, and New York. Appearances with leading orchs., Europe and U. S.; also in festivals and oratorios. New York studio.



Virgil Fox—Young American organist. Studied at Peabody Cons. and in Europe with Marcel Dupré. Many successful tours, Europe and America. Head of organ dept., Peabody Cons., Baltimore.

Dalies Frantz—B. Denver, Col. Pianist. Pupil of Guy Maier and Artur Schnabel. Has appeared as soloist with Detroit Symph. Orch., the Philadelphia Orch., the N. Y. Philh. Orch. and others.

Walter C. Gale—B. Cambridge, Mass., d. Greenwich, Conn., Feb. 26, 1938. Compr., organist, teacher. Studied with R. P. Warren and Frank Dumroesch. For 17 yrs., prin. organist, to A. Carnegie. Wrote ch. mus.

Fraser Gange—B. Dundee, Scotland, Sept. 28, 1872. Compr., organist, teacher. Studied with R. P. Warren and Frank Dumroesch. For 17 yrs., prin. organist, to A. Carnegie. Wrote ch. mus.

Raya Garbousova—B. Tiflis, Russia. Violoncellist. Studied at State Cons., Tiflis. First recital given in Tiflis at age of 9. Has since given many sensational concerts, Europe and Amer.

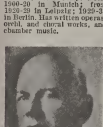
Franco Ghione—B. Acqui, Italy, 1893. Cond., violinist. Studied at Parma Cons. Conducted lead. op. companies of Italy; also guest cond., Prague Symph. O. In 1937 apptd. second cond., Detroit Symph. O.

William T. Giffe—B. Portland, Indiana, June 28, 1851; d. Seattle, Wash., 1925 (?). Comp., choral dir., mus. publ. Was supvr. of music in public schs., Logansport, Ind. Publd. choral books, schg. material.

Franz Gruber—B. Hochburg, Upper Austria, Nov. 25, 1787; d. Hallein, June 7, 1863. Compr., organist of village church at Oberndorf. Wrote *Silent Night, Holy Night*, first sung Christmas eve, 1818.

Eugen Haile—B. Ulm, Württemberg, Ger., Oct. 21, 1872; d. Woodstock, N. Y., Aug. 14, 1933. Comp. Studied at Stuttgart Cons. Settled in N. Y., 1903. Publd. songs, some very successful. Wrote also an op.

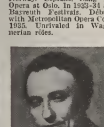
Peter Hartmann (Paul von An der Lee Hartmann)—B. Saturn, Ger., Dec. 21, 1863; d. Munich, Dec. 6, 1914. Ch. comp. Cond. own oratorios in U. S., 1906–07. His works incl. also masses & org. pcs.



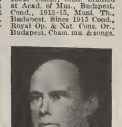
Glen Allen Hibbs—B. Colfax, Iowa, Oct. 12, 1887. Comp., pianist, teacher. For some years has been active in Los Angeles. His comps. include orchl. and ensemble works, piano pieces, and songs.

Elsa Hilger—B. Austria. Violoncellist. Studied at Imperial Cons., Vienna. Début at age of 8 with Vienna Philh. Orch. Many concert tours, Europe and U. S. Member, Phila. Orch.

Julius Huehn—B. Mastachusetts, Bass-baritone. Studied at Juilliard Graduate School. Guest soloist with N. Y. Oratorio Soc. Sang with Chicago Gr. Opera Co. Member, Metro. Opera Co.



Norman Coke-Jephcott—B. Coventry, Eng. Compr., organ. Has held important posts in Eng. Since 1911 organ. in Kingston, N. Y., and Utica, N. Y. In 1933 appt'd. organ. Cath. St. John the Divine, N. Y.



Ifor Jones—B. So. Wales. Cond., organist. In 1927 toured U. S. as organ recitalist. Fdr.-cond. Bach Cantata Club, New Brunswick, N. J. In 1938 appt'd. cond. Bethlehem (Pa.) Bach Choir.

Jan Kiepura—Polish operatic tenor. Début, Warsaw in 1925. Sang leading tenor rôles in Vienna; Berlin State Op.; La Scala, Milan; and with Chicago Opera. In 1938, début with Metro. Opera Co.

William Kincaid—B. Minneapolis, Minn. Flute virtuoso. Pupil of George Barrère at Inst. of Mus. Art, N. Y. Soloist with N. Y. Symphony Or. Since 1921, with Phila. Orch.

Kurt L. Klee—B. Canton, Ohio. Compr., bandmaster. Past pres., Iowa Bandmasters Assn., and Amer. Bandmasters Assn. Cond., First Dodge (Iowa) Music Band. Has written much band mus.

Protecting Your Piano Investment

(*Continued from Page* 516)

sometimes heard when the piano is being played. Removal of all objects from the top of the piano will probably eliminate some of these noises. Other causes of sympathetic vibration are small objects on tables or on the mantelpiece, or on stands around the piano; pictures, window panes, loose electrical fixtures, and innumerable others. In short, almost anything can be made to respond to the sympathetic vibrations induced by the vibrating strings.

The value of the piano to any one individual varies greatly. From the small boy or girl who struggles to climb on top of the piano bench to strike those fascinating black and white keys, "to make the box speak," to the master player who, regardless of his technical abilities, actually does make it talk, this may seem a very great distance. But is it really? For, regardless of the distance between the two extremes in achievement, both performers are dependent upon one condition to obtain their best results: a piano, properly serviced in the way of correct tuning, adequate regulating, sufficient tone adjustment and a host of other factors which all too often we are apt to overlook.

A surgeon must see that his instruments are ever in order; a painter must be sure of his tools—paints, canvases and brushes; a carpenter must be certain his implements are adequate; can a musician, or, for that matter, any musically minded person do any less than see that his instrument, the piano, is brought to and kept in thoroughly adequate shape?

The piano owner can further the use and life of his instrument in these ways:

1. Maintain an even temperature in the music room during all seasons of the year (60–70 degrees Fahrenheit).

2. Keep windows and doors shut on wet, damp days. Also control any stray drafts.

3. See that the piano is placed properly along an inside wall, and six inches away from it. Also away from any and all heating apparatus.

4. Have the piano thoroughly serviced by a competent piano service expert, at least twice a year, or more according to condition.

5. Clean the keys several times a month, with water and a clean damp cloth; use chamois to dry. Clean the case with a reliable piano polish two or three times a year.

6. Dust the keys and the case at least three or four times a week (keep the top lid shut during this).

7. Keep the lid over the keys open during the day to prevent discoloration of the ivories. Close it at night.

8. Suggest strongly that all players keep finger nails properly trimmed so as not to scratch up the name board; and handle their feet properly.

9. Keep ornaments off the piano top and on anything else in the room.

10. Discover and remove, or change the position of, any objects in the room which contribute to making sympathetic vibration.

Remember that your piano represents an investment. Are you securing the maximum use, enjoyment and pleasure out of it? If not, are you going to do something about it to see that you do? Your piano is of value to you only in so far as you take proper care of it and use it to produce music which brings ever increasing beauty through educational, cultural and human growth.

Niccolò Paganini, Guitarist

(*Continued from Page* 567)

attention to the guitar, he replied: "I love it for its harmonies, it is my constant companion on all my travels."

In the year 1805 Paganini with his violin again started out on a concert tour and the following years were a series of brilliant triumphs, which it is not necessary to enumerate.

While in Paris, Paganini frequently visited J. B. Vuillaume the violin maker, and on one occasion took a fancy to a guitar made by Grobert of Mirecourt. Vuillaume graciously placed this guitar at his disposal during his visit. When ready to leave Paris, Paganini returned the instrument after writing his autograph in ink on its unvarnished top near the left side of the bridge. Later this instrument was presented to Hector Berlioz, who also was a guitar enthusiast and who placed his autograph on the top opposite to that of the other immortal name, and today this historical instrument is preserved in the Museum of the National Conservatory of Music, Paris.

Last Years

Paganini was a very intimate friend of the guitar virtuoso Luigi Legnani and they often toured together giving joint concerts. In the summer of 1834 Legnani spent several months at the Villa Gajona, Paganini's country residence, where they occupied their time rehearsing new compositions, and in October, 1836, they appeared together at concerts in Parma and other cities in northern Italy. Several trips to Paris and London followed, but in the fall of 1839 ill health compelled Paganini to return to his native land, and his trip to Nice to avoid the winter of northern Italy proved his last journey.

It is a significant fact that all of the compostiions of Paganini, with but one exception, contained parts for the guitar, this only exception being the "Twenty-four Caprices for Violin, Op. 1." The best known of the others are: "Six Sonatas for Violin and Guitar, Op. 2"; "Six Sonatas for Violin and Guitar, Op. 3"; "Three Grand Quartets for Violin, Viola, Violoncello and Guitar, Op. 4"; "Three Grand Quartets for Violin, Viola, Violoncello and Guitar, Op. 5"; "Nine Quartets for Violin, Viola, Violoncello and Guitar," without opus number; and "Variations di Bravura on Airs from 'Mosé', for Violin and Guitar."

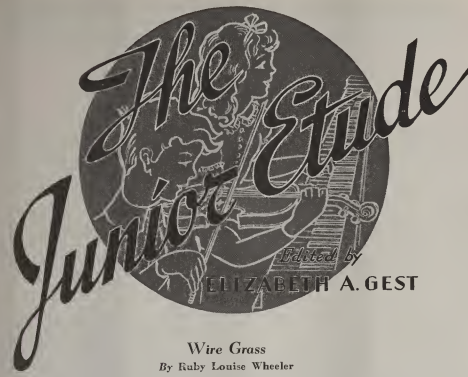
* * * * *

They Say—

"Even a small talent developed along its own lines is best. Therefore young people should have courage; for only in that way will they trust themselves to be creative artists—*Leopold Stokowski.*

* * * * *

"If a community declines to encourage its own makers of music, the expenditure of large sums on listening to imported performers will not save it from getting musically upon the down grade."—"*C.A.T.*" *in Leicester Chronicle.*



Girls' Names in Music

By Mrs. Paul Rhodes

(Blanks to be filled with girls' names)

1.	To a Wild ————	MacDowell
2.	———— — — on the Shore	Irish Folk Song
3.	Oh, ————	Foster
4.	————Laurie	Scotch Folk Song
5.	Rose ————	Friml
6.	———— Night	Palmgren
7.	The Bells of Saint ————'s	A. Emmett Adams
8.	————Put the Kettle On	English Folk Song
9.	Porgy and ————	Gershwin
10.	———— in our Ally	Scotch Folk Song
11.	Mah Lindy ————	Strickland
12.	Für ————	Beethoven
13.	Who is ————	Schubert
14.	———— Was a Lady	Foster
15.	————'s Dream Waltz	Beethoven
16.	———— Lee	Stephen Adams

Answers on Next Page

Wire Grass

By Ruby Louise Wheeler

Ned had just begun his music lesson, and he played lots of wrong notes.

"Ned," said his teacher, "let us stop a minute and relax. Is that the way you practiced at home this week?"

"Yes, Miss Laurence, I suppose it is," he replied.

"But you know," she continued, "if you play wrong notes day after day, the habit will grow on you and later it will be very hard to overcome. If you play a passage right the first time, it is more or less easy to play it right the second time, and the third and fourth times. Do you remember when you planted your garden in the spring how you had to hoe and rake the ground every few days to keep down the weeds, especially that troublesome wire grass that grew so rapidly?"

"Oh, I remember that tough old wire grass, all right," Ned agreed.

"And if you had not kept it under control it would have spread its roots in all direction in less than no time and your garden would have become a tangled mass of weeds. And what would it be looking like now?" asked his thoughtful teacher.

"I know I worked hard on that proposition at first, but it was worth it because now the garden is great."

"So it is with practicing habits. Habits of carelessness and wrong notes are much like wire grass—extremely hard to get rid of after they get a good start, but by a little careful work at the beginning they can be kept down to a minimum."

On the way home Ned decided to do a little raking and hoeing on his bad habits in music, as he had done with his wire grass, and now his musical garden is thriving as well as his flower garden.

The World's Oldest Instruments

Nobody really knows where or when music began, but it must have been always one of the arts of the human race. Perhaps in the beginning it was not considered an art at all, but a vital necessity, as food and shelter, air and water.

In the Book of Psalms, No. 137, second verse (No. 136 in Douay version) we read "on the willows in the midst thereof we hung up our instruments, for they that led us into captivity required of us a song."

These instruments are thought to have been "Kissars," or "Kinnors." The one in the picture is in the South Kensington Museum in London, having been presented to the museum by the Viceroy of Egypt.

The strings were made of camel-gut and it was played with a plectrum made of horn.

These instruments are considered to be among the most ancient ones known.

Ancient Egyptian Kissar, now in British Museum

The Mischievous Music Characters

By Rena Idella Carver

Ruthella stopped practicing, looked around at the clock, and sighed, "Oh, my! Fifteen minutes more." She turned to her music again and gasped with astonishment.

In place of the printed title of the *Scherzo*, there was an odd arrangement of letters which had no meaning. "I thought I would play a joke on Ruthella. She never pronounces my name correctly, so I wondered if she would know the difference if I did not spell it right. Ho, ho, ho!" and the jolly voice of *Scherzo* broke into a hearty laugh.

"She can't imagine how fast I really go," said *Prestissimo*. "I should go this way." With that he began whirling around so fast that it made Ruthella dizzy to watch him.

The Brace began to twist and turn saying that he was tired of holding things together for people who did not care. With a snap he broke in the middle, and the pieces flew in opposite directions.

"For years and years I've stayed where the composers put me. Things are so dull now that I have decided to take a little trip," declared the Bass Clef. He made a great big leap and landed clumsily upon Treble Clef's tiny feet.

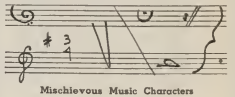
With a silvery laugh dainty Treble Clef interrupted Bass Clef's profuse apologies. "I've wanted to travel and see the world for a long time. Now is my chance," she confided, as she adjusted a lovely pair of wings and was wafted away.

"We are called Sharps and we are too sharp to stay here any longer, Ruthella forgets to use us, so away we go," sang a bright, snappy chorus. Before Ruthella could wink her eyes they scattered, fell like shooting stars, and settled in queer places on the page. "The composer placed us here to tell what the metre is," complained the Time Signature. "We stand here motionless by the hour, but as long as these children put four beats in one measure, two in the next and listen to us only once in a while, we might as well go for a spin." And the figures began turning over and over.

"Attention," a crisp voice rang out so suddenly that Ruthella jumped. All the Bar Lines had become stalwart soldiers. "For centuries there were no Bar Lines in music. Then people requested us to come, so that they would be able to read music more quickly and understand it better. We have faithfully performed our duties ever since and we are not appreciated. To-day we leave for happier lands. Forward, March!" In perfect step they marched away.

With a grin and a chuckle *Crescendo* swiftly opened and closed like a fan. "Oh, ho, I surely must stretch."

There was a twinkle in Repeat Mark's eyes. He became smaller and smaller and vanished from view.



Mischievous Music Characters

"Hooray! My name is Double Sharp," shouted that individual, "But here I am an accidental," he gurgled as he bumped into F-sharp.

"They call me Natural. I'm going to make myself comfortable and take a nap," beamed D-natural.

There was a great noise and commotion. Joyous giggles were heard among the lines and spaces, for they were trying to turn somersaults. They looked so funny; and the Notes, Sharps, and Rests tumbled about and cut such cute capers, that Ruthella burst out laughing and clapped her hands with glee.

At that moment the clock began to strike six. Quick as a flash the Lines and Spaces assumed their former places in the Great Staff, the Clefs flew home, the Sharps fluttered back, the Time Signatures quit spinning, the Notes scrambled for their positions and the Bar Lines came racing home. The confusion was over and everything in order before the clock had finished striking.

"Since they have given me such a fine treat, I am going to make them all glad that they are in Music Land. I shall practice fifteen minutes extra every day. I know they will be surprised and happy," smiled Ruthella as she briskly set to work.

Dorothy's Preparedness Day

By Gladys M. Stein

"Just another hot summer day, and nothing interesting to do, sighed Beatrice. "Guess I'll go over to Dorothy's home, and see what she is doing.

Dorothy was busy mending her music. "I'm having a *Preparedness Day*," she explained. "I've covered my newer music books with cellophane to keep them from getting dirty, and I've patched all the others which were torn, with strong mending tape."

"Aren't you getting ahead of the season?" Beatrice asked. "We don't begin our piano lessons until school starts."

"I know that," Dorothy answered; "but I have more spare time now than I'll have then. Mother asked the tuner to come tomorrow to put the piano in condition, and this morning I arranged for my lesson period with Miss Anderson. This afternoon," she continued, "I'm going down to the music store to buy a new staff book for my written work."

"Well, since you're getting ready I might as well do the same," remarked Beatrice. "If I help you with your mending, will you come over to my house and help me with mine?" she asked. "Then," she added, "we could go to the store together. I need manuscript paper, too."

On their way to the store that afternoon Dorothy told Beatrice how she was reviewing several of her old pieces, exercises, and scales each day in order to refresh her mind on the work she had done the previous year. In this way she hoped to be able to begin working on new material at the very first lesson, without wasting two or three weeks getting back into practice as in former years.

"I think I'll do the same thing!" declared Beatrice. "And many thanks for sharing your *Preparedness Day* with me. It has been so interesting that I haven't even noticed the heat."

Listening Lessons

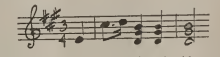
By E. A. G.

You all probably play the *Prelude in A major*, by Chopin, if you happen to be in that state of advancement; but in any case, you hear it frequently—very, very frequently, in fact.

The next time you hear it, listen to it and see if it is well played, even if you are the performer yourself.

The dotted eighth and sixteenth, followed by the three quarter-note chords, are the features of this prelude. How often the half note of the third chord is cheated of its full time value! And this is apt to happen in every alternate measure.

In the twelfth measure comes the larger chord, a dominant seventh on F-sharp. This proves too big for some hands to reach and, in such a case, leave a note or two out if you cannot reach it conveniently; but in any case play the chord without hesitation and exactly on the first beat of the measure. Many players cause a delay here, searching for the chord, and this spoils the piece. If you are guilty of this, you should practice this spot very carefully. It is an important place; and the chord should be ready and not hiding somewhere to be searched for. Make a retard if you wish, but not a hesitation.



Remember rhythm and time should never be disturbed while the player hunts for notes. That is not good playing.

LISTEN carefully to this.

A Musical Tool Chest

By Marjorie Knox

If it required tools to build a good musician just as it does to build a fine house, how many of the following tools would you need to use?

1. *A plane* for smoothing down rough places in my scale passages.
2. *A hammer* to pound new ideas into my head because I am either too slow or too lazy a thinker.
3. *A sharpener* to sharpen my ears so that I will listen well for mistakes.
4. *A hoe* to hoe out bad habit weeds which I have allowed to grow up in my playing.
5. *A shovel* for digging deep into musical knowledge and piling it up for future use.
6. *A saw* to help me keep sawing away at the logs of music study until some day I will have smooth planks of musical accomplishment.

Junior Music Club, Baraboo, Wisconsin

My Birds

By Frances Gorman Risser

I have some birds—not in a cage—
They're always gay and free,
They are the notes that flit about
Upon the staff, you see!

I know their names, and where they perch,
Each in its favored spot,
Sometimes they have a sharp or flat,
Flagged stems, or a black dot.

But I'm not fooled by anything
These birdies do, you see,
I know them well—they're A, B, C,
And D, E, F, and G!

Musical Cake

By Grace Eaton Clark

One egg (egg of common sense)
One cup sugar (sugar of patience and interest)
One cup milk (milk of human kindness)
Two cups flour (flour of will power and determination)
Teaspoonful baking powder (powder of inspiration)
Teaspoonful flavoring (flavor of imagination)

Mix all together carefully. Bake well in oven of daily practice.

As usual the Junior Etude contests will be omitted during July and August. The next contest will appear in the September issue.

Answers to Girls' Names in Music

1. Rose; 2. Molly; 3. Susanna; 4. Annie; 5. Marie; 6. May; 7. Mary; 8. Polly; 9. Bess; 10. Sally; 11. Lou; 12. Elise; 13. Sylvia; 14. Nellie; 15. Gertrude; 16. Nancy.

Dear Junior Etude:

I am sending you a picture of our Music Club. Some children are in costume for the playlet, "Mozart and the Princess," which we found in The Etude. After the play we sang a group of songs by Mozart. We enjoyed reading about him in books from the school library.

At our club meetings we have musical games and puzzles that our teacher finds in the Junior Etude. We also have a memory card box. Whenever we memorize a piece at our lessons we make out a card with the name on one side and the pupil's name on the other side. Then at our meetings we take turns drawing cards to see who plays and what piece. That makes us keep up all of our memorized pieces so we don't forget them.

From your friend,
Kathryn Karch.
Wisconsin.

Dear Junior Etude:

We have read so many interesting letters that have been sent to you that we thought you would like to hear about our club.

The name of our club is "The St. Cecilia's Music Club." We have fifteen members in our club and we meet each month. All of our meetings are spent in studying the lives of composers.

Last May we gave a recital and the money we made at the recital was used in buying equipment for our music studio.

We are sending you a picture that was taken at our recital.

From your friend,
Gloria Krantkremer,
Minnesota

Dear Junior Etude:

I am only four years old but I can play over sixty pieces on the piano; and I have played over the radio six times. My mother is a piano teacher, so she helps me with my pieces.

From your friend,
Lucille May Whitinger (Age 4).
Michigan

The Fish Pond

By Gertrude Greenhalgh Walker

This is an amusing and instructive game for a club meeting. Also it is doubly attractive because all needed articles may be made by children.

Cut out a great many little fishes from a sheet of cardboard; or, if you prefer, buy a cut out book of fishes already colored. Punch a little hole in each of their eyes, and then paste a small piece of cardboard on one side of each fish so they will stand up and appear to be swimming.

On the side of the fish away from the player write a musical question. For example—What is a Mazurka? or, Name the relative minor key that has four sharps in its signature.

Then make your fish lines. Use bent pins for hooks, a piece of string for a line and a meat skewer for a pole.

Provide each player with a line; and when a player hooks a fish he must answer correctly the question written on the reverse side of the fish. If not correctly answered, the fish must be returned to the Pond. The person keeping the most fish is declared winner, and a small prize may be awarded.

Green cellophane paper arranged in waves, with little shells and florist's grass representing seaweed, make a most realistic pond.

St. Cecilia Club, Jordan, Minnesota

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

Advance of Publication Offers

—August 1940—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

CHILD'S OWN BOOK—DVOŘÁK—TAPPER	.10
JACK AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER	.25
MAGIC FEATHER OF MOTHER GOOSE, THE—JUVENILE OPERETTA—AUSTIN AND SAWYER	.30
MELODIES EVERYONE LOVES—PIANO—FELTON	.40
MY OWN HYMN BOOK—EASY PIANO COLLECTION—RICHTER	.30
POEMS FOR PETER—ROTE SONGS—RICHTER	.50
SONGS FROM MOTHER GOOSE—HOMER	.40
SONGS OF STEPHEN FOSTER—PIANO—RICHTER	.30
THRESHOLD OF MUSIC, THE—ABBOTT	1.25
TWELVE PRELUDES FROM THE "WELL-TEMPERED CLAVICHORD" (BACH)—FOR—EASY—BY LINDQUIST	.20
WHEN THE MOON RISES—MUSICAL COMEDY—KOHLMANN	.40

PROFESSIONAL PRE-SEASON PREPARATIONS—Some old sage once said that "Some people feel they are fooling everybody but in reality the only ones being fooled are themselves". Unfortunately there are some teachers and some professional performers who never bother about things until the last minute. No professional musical engagement nor any music tuition obligation should be taken so lightly that little or no advance consideration or preparation is given to it. Teachers or performers flustered by the uncertainties of last minute attention to details give themselves away to their audiences or their pupils, whereas the teacher or performer who has all preparations well in hand is impressive with his or her better poise and self assurance.

Last-minute rushings with certain-to-occur disappointments are too high a price to pay for the complete forgetfulness during vacation days of the new music season's responsibilities. With the Theodore Presser Co.'s liberal examination and return privileges and the readiness to include summertime music orders as part of next season's purchases, or selections obtained for examination, private teachers, school music educators, college faculty members, choirmasters, choral directors, and other active music workers need have no hesitancy in ordering music now in readiness for next season's needs.

Write today for a selection package of music in the classifications in which you are interested, requesting that this music be charged to you "On Sale" and sent for examination with full return privileges, and with the understanding that returns and settlement do not have to be made any earlier than were requests sent in to us in September or October.

THE THRESHOLD OF MUSIC, *A Layman's Guide to the Fascinating Language of Music,* **by Lawrence Abbott**—In this soon-to-be-published book, Mr. Abbott opens the doors to intelligent musical understanding and appreciation in a way that makes learning a pleasure.

No cut-and-dried text with involved rules and intricate problems is this book, but a readable, intimate, common-sense presentation of those essentials which lead to an understanding of form in music. Innumerable musical examples quoted from modern as well as classic compositions serve to illustrate and clarify the many points and problems covered. With the knowledge gained, listening to fine music on records, at concerts, or over the air becomes a delight impossible of attainment before. Along with this greater enjoyment will come the ability to converse intelligently on matters of musical interest.

While Mr. Abbott, who is the able assistant of Dr. Walter Damrosch in the preparation of the NBC Music Appreciation Hours, has directed his efforts toward the enlightenment of those individuals with little or no musical training, his presentation of this subject is so clear and logical that teachers and students of harmony and composition will find it a valuable addition to their libraries.

Single copies of *The Threshold of Music* may now be ordered at the special advance of publication cash price of $1.25, delivery to be made as soon as published.

THE COVER FOR THIS MONTH—These are the days when outdoor recreation and relaxation make the minutes of each day seem like thirty-second notes being played at presto tempo. Fortunate indeed are those who, in the midst of the fast pace of vacation days, are equipped to take time to relax in the music they are able to bring forth from an instrument. The art work on this cover is from the brush of the Philadelphia artist, Verna Shaffer, and the photographic additions are from the library of H. Armstrong Roberts, of Philadelphia.

POEMS FOR PETER (*A Book of Rote Songs*) *Texts by* **Lysbeth Boyd Borie,** *Set to Music by* **Ada Richter**—A wealth of childpoetry and music is to be found in this poetry and music is to be found in this collection of rote songs. Those well-versed in the poetry of childhood need no introduction to Mrs. Borie. Her *Peoms for Peter* and *More Poems for Peter* have appealed to children and adults alike. Mrs. Borie wrote the poetry for her own son, setting to rhyme the events and humor relative to child life. Mrs. Richter, a successful piano teacher and composer, has enhanced the poetry with a rich melodic and rhythmic musical setting.

Exquisite illustrations in color appear throughout the book. These vivid representations of the texts will undoubtedly promote a greater interest and an added enjoyment for child readers and singers.

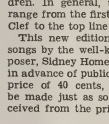
This unique collection of rote songs would be a valuable addition to home and school libraries.

Parents and teachers seeking the best in literature, music, and art for children will avail themselves of the advance of publication cash offer of 50 cents for a single copy, delivery to be made when the book is published.

SONGS FROM MOTHER GOOSE, *Set to Music by* **Sidney Homer**—The Mother Goose rhymes and jingles are so much a part of child-life that some might mistake this as a collection of simple little songs for little youngsters only to sing. It is more than that, since these are artistic musical settings of thirty-five Mother Goose selections that have a simplicity that makes them suitable for children to sing, yet that simplicity can be an added charm to these songs when they are handled artistically by a singer of professional ability. Thus they may be described as songs for children big or little, and in the family, mother and father could have a great time entering into the singing of them with their children. In general, the songs are in the range from the first line below the Treble Clef to the top line of the Treble Clef.

This new edition of these traditional songs by the well-known American composer, Sidney Homer, is now being offered in advance of publication for the low cash price of 40 cents, postpaid—delivery to be made just as soon as the book is received from the printers.

MELODIES EVERYONE LOVES, *A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by* **William M. Felton**—In



of this volume it is not likely that many would visualize anyone but an advanced performer using it. The compositions of Tschaikowsky, Rossini, Moszkowski, Gounod, Strauss, Waldteufel, Drigo, Chaminade, Delibes, Massenet, etc., have always been played by first-rate musicians but heretofore could only be heard and admired by the less experienced ones. Times have changed, however, and now, with so many people enjoying wonderful musical experiences through the medium of recordings, radio, sound movies, and concerts of all types, there is an ever-increasing demand for good simplified arrangements of this high type of music.

The author, already established in this field by virtue of his *Grown-Up Beginner's Book for the Piano,* met this need with his highly successful *Play With Pleasure.* Greatly encouraged by the immediate and universal acceptance of this volume, Mr. Felton has arranged another group of numbers which will be published in this aptly called collection, *Melodies Everyone Loves.* Running in grades 3 to 5, the music in this compilation is so well arranged and so carefully fingered and phrased that it will be a *propos* not only for the "older beginner" but also for progressing young students who are capable of playing octaves.

The advance of publication offer price on this book in effect now during its preparation, for residents of the U.S.A. and Its Possessions, is 40 cents, postpaid.

SONGS OF STEPHEN FOSTER, *In Easy Arrangements for Piano,* **by Ada Richter**—A new piano book by Ada Richter has come to be an event in music circles, and readers of these columns invariably have given an enthusiastic response to such an announcement. Mrs. Richter's earliest work, *My First Song Book* (75c), has been eminently successful and has been followed in rapid succession by other excellent books. Our readers who are teachers of piano are familiar with her works, such as *Play and Sing* (75c), *Cinderella* (60c), *Kindergarten Class Book* ($1.00), and *Christmas Carols for Piano Duet* (75c).

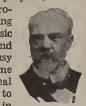
This very successful teacher of piano has an unusual ability for recognizing definite needs in teaching material and has the experience to put her ideas into practical and workable form. Mrs Richter has prepared a book which we feel will be widely acclaimed by teachers everywhere, particularly because of the ever-growing interest in Stephen Foster's melodies. As in her earlier books, she has brought within the playing range of first and second grade students the best compositions by this writer of our finest folk material.

All of the familiar Foster songs are here, and some which are not so well known—twenty-eight songs in all. Everybody knows *Beautiful Dreamer, Jeanie, Old Black Joe, My Old Kentucky Home,* and others in this group, but the compiler wisely includes such lovely ballads as *Open Thy Lattice, Love, Happy Hours at Home, Come Where My Love Lies Dreaming, Gentle Annie,* and others which deserve to be better known, as well as songs of a lighter character which show the versatility of the composer, *The Glendy Burk, Down Among the Cane Brakes, If You've Only Got a Moustache,* and *Ring de Banjo.* The appeal of this collection goes way beyond the young child for which it is prepared, of course, as parents will gather round the piano to hear these fine old songs, and many grown-up players will derive much satisfaction from the easy-to-play arrangements.

The words of the songs are included with the music, and the book is attractively illustrated with clever line drawings depicting the incidents of the songs. An interesting "Life of the Composer" is a feature of the book and the title page presents a beautiful portrait of Foster done in color lithography.

Final work on this timely and exceptional book is rapidly nearing completion and this offer will be open for a very limited time only. To be assured of a first-from-the-press copy, send your order now at our low advance of publication cash price, 30 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—DVORAK, *by* **Thomas Tapper**—This biographical sketch of Dvořák accomplishes a three-fold purpose; in an interesting manner it introduces Dvořák to the young musician, correlates music with arts and crafts and English, and supplies "busy work" for school and home hours. This series is an ideal foundation upon which to build future interest in music appreciation. Student interest is fostered by the child's participation. It is truly the "Child's Own Book", for in it are contained cut-out pictures which he pastes, a needle and silk cord for binding the book "art style". He is also given the opportunity to turn "writer" for in the back is ample space for him to write his own biography of Dvořák. The last page promotes a desire to hear and recognize good music, keep a record of performances and dates attended.



It is hoped that the Dvořák booklet will be ready for the new season's study groups. The 16 other booklets, previously published, that may be obtained present biographies of Bach, Beethoven, Brahms, Chopin, Grieg, Handel, Haydn, Liszt, MacDowell, Mendelssohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, and Wagner. Each is priced at 20 cents.

While the Dvořák booklet is in preparation for publication a single copy may be ordered at the special advance price, 10 cents, postpaid, delivery to be made when the book is ready.

WHEN THE MOON RISES, *A Musical Comedy in Two Acts, Book and Lyrics by* **Juanita Austin,** *Music by* **Clarence Kohlmann**—This new musical comedy promises to be one of Kohlmann's best. Certainly, it is destined to set a new high in appeal to senior high school "thespians" and community groups and prove a real delight for their audiences.

The lead parts call for five men and four women singers, with small speaking parts only for three men. Vocal ensembles are chiefly for mixed choruses and in common with the solos and duets for the main characters, possess a tunefulness that is so characteristic of all Kohlmann's creations.

When the Moon Rises is a full evening's entertainment, lasting about two hours. The book, by the highly successful Juanita Austin, is particularly good with an interesting plot involving gypsies and the guests of a fashionable New England summer resort. The gypsies' threat to a popular concert artist, an ex-member of their band, promises fulfillment "when the moon rises." Only one scenic setting is required.

A complete Stage Manager's Guide and Orchestration will be obtainable on a rental basis. Now, in advance of publication, a single copy only of the Vocal Score, containing complete dialog, words and music, may be ordered at the spedial introductory price, 40 cents, postpaid.

JACK AND THE BEANSTALK, *A Story With Music for the Piano, by* **Ada Richter**—Not so very long ago music teachers of all ages would have wondered what such a title had to do with music study. Yount er teachers, brought up among modern methods, are on the lookout for such material. Progressive older teachers also are seeing that young pupils need these added touches of familiar lore to interest them in musical study, and to *hold* that interest until the study becomes continuously interesting on its own merits.

The author, Mrs. Ada Richter, was quick to see the value of associating the study of piano music with the interesting continuity of familiar stories. The overcoming of successive obstacles, lined up with the mastering of finger problems, did the trick, as can be seen by analyzing her successful publication, *Cinderella.* In other words, this one example proves beyond doubt the value of supplementary material in teaching music.

This new book will contain ten numbers, the average grade of which is 2 to 2½. A few titles and their separate problems are here mentioned: "Climbing the Beanstalk" (broken triads), "The Hen" (all the notes well under the hand), "The Giant and His Wife" (musical dialog), "The Golden Harp" (broken chords), and others equally good.

Between each number is enough text to sustain the continuity of the story.

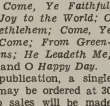
By means of our advance of publication plan a single copy of *Jack and the Beanstalk* may be ordered now by remitting 25 cents, the book to be forwarded to advance subscribers postpaid, when published.

MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano,* **by Ada Richter**—Hymn tunes are written primarily for singing, and groups of tones which sound so harmonious as vocal chords are sometimes awkward to reproduce on the piano, because they are too spread out to be easily under the hands. That is why pupils who have studied music for years often find it difficult to play simple hymns with ease. No such difficulty will appear in these new adaptations of the beloved hymns as arranged for piano by Ada Richter.

The hymns represented are classified into two sections. "Hymns for Every Day" include the famous hymns such as *Rock of Ages; Nearer, My God, to Thee; Faith of our Fathers; Come, Thou Almighty King;* and others of a general type. "Hymns for Special Occasions" presents seasonal music for Easter, Christmas, and Thanksgiving, and hymns suitable for Missionary Services and Gospel Meetings. Among these are *Come, Ye Faithful, Raise the Strain; Joy to the World; O Little Town of Bethlehem; Come, Ye Thankful People, Come; From Greenland's Icy Mountains; He Leadeth Me; Blessed Assurance;* and O *Happy Day.*

In advance of publication, a single copy of this book may be ordered at 30 cents, postpaid. No sales will be made outside of the United States and Its Possessions.

THE MAGIC FEATHER OF MOTHER GOOSE, *An Operetta for Children, Book and Lyrics by* **Juanita Austin,** *Music by* **Henry S. Sawyer**—The story of Mother Goose is an ideal libretto for a young people's operetta, especially when the dialog is natural and conversational, not artificial and babyish as is too often the case. The nine principal characters and even the group of tots in this musical version will feel perfectly at ease enacting their roles as guests of Artie's birthday party, where Mother Goose amuses the little ones by changing the doubting older children into the familiar nursery book characters and then back again, after having some difficulty with her magic feather. Furthermore, the children will be delighted with this story because it reveals the identity of the historical figures about whom some of the best Mother Goose jingles were written.

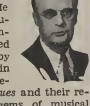


Of course, the score, which is extremely melodious, embodies no part singing and the sprightly tunes are kept within the comfortable range of an octave and one note from middle C. Likewise the dances, although colorful and characteristic, are short and simple.

In staging this 45 minute production there is no necessity for an elaborate set, although undoubtedly, the book and music are worthy of the best that can be provided. The costumes are, for the most part, nothing more than the usual "party clothes" that every child is sure to have.

A single copy of this operetta may be ordered now at the special advance of publication cash price of 30 cents, postpaid.

TWELVE PRELUDES, *From the "Well-Tempered Clavichord," Book I,* **by Johann Sebastian Bach,** *Compiled by* **Orville A. Lindquist**—When Bach began to work on the "Well-Tempered Clavichord" he had a specific purpose in mind. He wanted to prove the superiority of the new tempered scale and he hoped to accomplish this by composing effectively in each of its keys. The resulting twenty-four *Fugues* and their respective *Preludes,* all gems of musical ingenuity, are "standards" in the libraries of advanced pianists and serious music students, almost without exception.



From Book I of this exceptional group of numbers Mr. Lindquist has selected, for his compilation, twelve of the most representative and most beautiful *Preludes.* Each of these compositions is a little masterpiece in its own right and, unlike the *Fugues,* the grading is such that they are very suitable for the progressing younger students or the not-so-advanced older student. The author believes that such a collection will help to encourage a more wide-spread and earlier educational usage of this worthwhile material since, heretofore, many have been frightened by the complexity of the adjoining *Fugues* in the complete volume.

Of course the comparatively small cost of the *Twelve Preludes* should be an added incentive, and especially now when a single copy may be ordered at the special advance of publication cash price of 20 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN—Individuals who took advantage of the advance of publication offers in months past covering the works withdrawn this month are glad that they entered their advance orders and thus obtained at a bargain price whichever of these will withdrawals they ordered.

At the Console, A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs, by William M. Felton—This is a generous collection both in the numerical and the musical estimate of its contents. They are arranged to be, all within the reach of the average performer and they are such pieces as will be enjoyed for home playing and as will be useful for the organist functioning in church and chapel services or assembly exercises. Price, $1.00.

Eighteen Short Studies for Technic and Style, for the Piano, by Cedric W. Lemont —This new addition to the *Music Mastery Series* enjoys the low standard price of that series and provides the piano teacher with useful material for developing technical ability and style. These pleasing-to-the-ear and enjoyable-to-play studies are for use in grades three and four. Price, 60 cents.

Side by Side, A Piano Duet Book for Young Players, by Ella Ketterer—This is a splendid book for piano pupils in grade one. Some of these pieces carry along with the pupil's progress into grade two. These are ten attractive piano four-hand selections of a character that appeal to young piano students and, of course, they serve excellently as supplementary study material. Price, 30 cents.

CHANGE OF ADDRESS—If THE ETUDE has been following you to your summer address, advise us promptly when you desire copies to be mailed to your winter home, giving both old and new addresses when making the change. Postmasters will not forward second class mail. Where a forwarding address is left with the postmaster, first class mail only is given attention. Second class mail is destroyed. Help us to give you good service.

WARNING! SWINDLERS ARE ABOUT—The magazine subscription business soon will be running in high gear and thousands of subscriptions will be placed by music lovers throughout the country. Unfortunately, there are many unscrupulous men and women who take advantage of an unsuspecting public, offering THE ETUDE, with other magazines, at ridiculously low prices. Pay no money to strangers unless you are convinced that their credentials are beyond question. Read any subscription receipt offered you before paying any money. Direct representatives of the Theodore Presser Company, publishers of THE ETUDE, carry the official receipt of the Theodore Presser Company. Accept no common stationery store receipt. We wish to do no injustice to an honest magazine representative, but we earnestly desire to caution our readers to be careful when subscribing for magazines through strangers.

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A Significant Musical Advance

(Continued from Page 507)

However, in these days the scientific laboratory and methods of precision are helping to produce instruments which are in many instances far finer than our musical ancestors dreamed would be possible. In attending orchestral rehearsals of university and college and high school students in different parts of the country, we have been astonished by the superiority, quality, and tone of the new instruments, as well as the intonation of the students. Modern methods have, in addition to raising standards, lowered costs very greatly. It is now, for instance, possible to purchase a piano, made of excellent materials, at a far less price than would have been asked for such an instrument twenty years ago.

Among the surprising things at these conventions are the dimensions of the instrumental industries, like those of the manufacture of marimbas, drums, accordions, guitars and other instruments, which have a conspicuous part in modern American musical life. They are an indication of our national inclination to adjust ourselves to all manner of life demands and needs. If a man gets as much enjoyment from a thousand dollar accordion as from a forty thousand dollar Stradivarius, that is his business. All honor to him.

Whether one lays the blame for the present world "jitters" to sun spots, the war in Europe, economics, politics, or whatever may be your pet explanation of the present amazing world condition, everything points to the fact that we in America realize more and more the practical utilitarian need for music in our daily lives. The immense convention in Chicago is a splendid demonstration of this demand, and it therefore should be an enormous benefit to music lovers, music workers and music teachers everywhere. Teachers have long since learned the wisdom of cooperating with publishers, manufacturers and dealers in their unceasing efforts to convince the public of the great human call for musical inspiration, recreation and spiritual relief.

The subject of this editorial relates so directly to music in education that it impinges upon the broader subject of public education itself. Today's education is the foundation of any Democracy of tomorrow. Properly speaking, there is no more important concern for the state. Not until our public, to the last citizen, realizes that investment in education is even more important than investing funds in any kind of a bank, can we have complete security for our national ideals.

* * * * *

"Such sweet compulsion doth in music lie." —Milton.

Next Month

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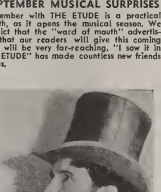
SEPTEMBER MUSICAL SURPRISES

September with THE ETUDE is a practical month, as it opens the musical season. We predict that the "ward of mauth" advertising that our readers will give this coming issue will be very far-reaching. "I saw it in THE ETUDE" has made countless new friends for us.



EDWARD JOHNSON

EDWARD JOHNSON

Famous tenor, and now Director of the Metropolitan Opera Company, who has put opera upon a new basis in America, tells of opportunities for American singers in our great tomorrow. Tell all of your music lover friends.

GETTING READY TO SING IN PUBLIC

Miss Crystal Waters' articles upon voice tear the veil from many mysteries of singing and reveal many ideas which will improve your voice and your art. Tell all of your singer friends.

THE CONTRALTO OF THE STRING FAMILY

Emanuel Feuermann, most celebrated of the newer violoncellists, gives practical advice upon the study of the "contralto of the Orchestra." Tell all your violoncellist friends.

GREAT BELLS AND LITTLE BELLS

A stirring article by Dorothy B. Coolidge, upon carillons, now becoming so popular in America. The history of bells is so closely linked to the history of humanity that this article has great human interest. Tell all of your music lover friends.

KINGS OF THE KEYBOARD

Gustav Ernest, one of the few remaining "contacts" with the glorious days of Liszt and Rubinstein, tells of his meetings with these pianistic giants in London, many decades ago. Tell all of your music lover friends.

FRED WARING ON THE MYSTERIES OF RHYTHM PLAYING

Fred Waring led the van with modern rhythm orchestras, when he first delighted the world with his "Pennsylvanians." Since then millions have been made through rhythm and tunes "a la Waring." He tells how his success was derived. Tell all your music lover friends.

Record Releases of Dominating Interest

(Continued from Page 518)

(Victor disc 15383). With the *Berceuse* is coupled Chopin's "Three Scotch Dances, Op. 72 (Ecossaises)."

Ernst Victor Wolff gives an effective performance of Haydn's *Andante con Variazione in F minor* (Columbia disc 69876-D). But, despite the neatness of the pianist's playing, one finds his conception of the music somewhat academic and dry.

Luboshutz and Nemenoff have made an effective recording of the former's two-piano arrangement of the *Coronation Scene* from "Boris Godonow" (Victor disc 2084). Coupled with it is an arrangement of Cui's *Orientale*. And Vronsky and Babin, the two-piano team, have given a lively and effective performance of Milhaud's *Scaramouche* (Victor disc 12726), but one which lacks the nuance and subtlety obtained by Bartlett and Robertson (reviewed last month).

Elisabeth Schumann, with an instrumental ensemble directed by Yella Pessl, sings Bach's Wedding Cantata, "Weichet nur, betrübte Schatten" (Victor set M-664) with an admirable, yet not wholly effortless artistry. The music reflects favorably the popular elements of Bach's art in its use of dance rhythms. There is an appropriate blend of sentiment and festivity in the five arias and four recitatives that make up the score, which was written for an unknown wedding party during Bach's Cöthen period.

As an interpreter of the art song, Povla Frijsh has few peers, although she is not the possessor of a great singing voice. So when one approaches a recorded recital, like hers in Victor set M-668 (Art Songs—Vol. 1), it is the extraordinary musicianship of the singer that stirs us; her ability to project the meaning of the text in perfect coördination with the musical line. One has but to listen to her singing of Schubert's *Gruppe aus dem Tartarus* or Faure's *Secret* and *Nell* to realize her artistic versatility and insight. Her recital here includes songs by Faure, Gluck, Sinding, Grieg, Schubert and Schumann.

Andrew Rowan Summers, a Virginian lawyer who plays his own accompaniments on a dulcimer, has sung six Southern Mountain ballads, derived originally from old British songs (Columbia album M-408). For those who prefer folk songs sung by a cultivated voice rather than an untrained one, this album will appeal more than the Niles collection of folk songs. Mr. Summers sings simply and expressively, although it will be admitted that his is not the true ballad style.

Miliza Korjus sings vocal arrangements of Strauss' *Voices of Spring* and Weber's *Invitation to the Dance*, incorporating some of the most brilliant and difficult pyrotechnics to be heard on a record (Victor 12829). The singer tosses off high F-sharps with incredible ease. Admirers of Miss Korjus will find this one of her best records.

Weber's "Concertino, for clarinet and orchestra, Op. 26", written aroung 1820, offers little to excite the modern listener, unless he is interested in particularly fine clarinet playing. Since Reginald Kell is a virtuoso clarinet player, his recording of this work should prove valuable to students of the instrument.

The World of Music

(Continued from Page 506)

THE BEETHOVEN ASSOCIATION, of New York, after twenty-one years of invaluable service to better music, is about to disband. Perhaps its best contribution to the art was the bringing out of the first edition in English of Thayer's "Life of Beethoven."

ROSSINI'S "THE BARBER OF SEVILLE" had a performance at Long Beach, California, on April 29, with an entirely local cast and production, with the exception of John Charles Thomas as *Figaro* and Helen Beatty as *Rosina*.

REGINALD STEWART, conductor from Toronto, held the baton for May 8th concert of the New York City Symphony Orchestra, when he was enthusiastically received in a program including the "Symphony No. 4, in F minor" of Tschaikowsky, and the "Symphony in G minor" of Mozart.

WILLIAM B. FLEMING, one of the abiest of America's master organ builders died on April 26, in Altadena, California, aged ninety years. He was builder of the original St. Louis Exposition organ acquired by John Wanamaker for his great store in Philadelphia, where Mr. Fleming and George W. Till, organ man of the Wanamaker Store, set up a shop and enlarged and improved the instrument till it became the largest and most perfect in all the world.

SAUL ELMAN, father of Mischa, the eminent violinist, passed away on May 26th, aged seventy-six. He was an amateur violinist and first teacher of his talented son.

GERARD TONNING, a native of Norway and composer of operas and other works, died in New York on June 10th. His "Leif Erickson", with text in Norwegian, was presented on December 10, 1910, by the Scandinavian societies of Seattle Washington, with several repetitions there and in other centers of the Northwest.

COUNTESS OLGA ALBANI, favorite radio and concert soprano, passed away on June 3rd, at Tucson, Arizona, at the age of thirty-six.

IRENE BENTLY, brilliant musical comedy star of America and England at the turn of the century, and widow of Harry B. Smith, librettist of DeKoven's "Robin Hood" and lyricist of many of Victor Herbert's successes, died on June 3rd, at Allenhurst, New Jersey, aged seventy.

THE AMAZING NEW 1941

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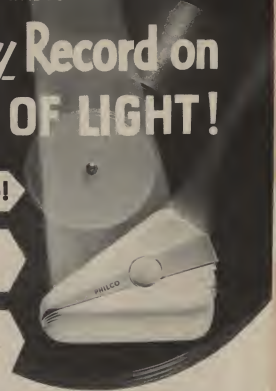

Philco for 1941 presents the first basic improvement in record reproduction since the invention of the phonograph. *Music on a beam of light!* Instead of a hard crystal and rigid steel needle that create work and wear, the amazing Philco Photo-Electric Radio-Phonograph reproduces any record on a beam of light, reflected from a tiny mirror to a Photo-Electric Cell. It's a history-making invention that brings you thrilling new benefits never before enjoyed in a radio-phonograph. ONLY PHILCO HAS IT!

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